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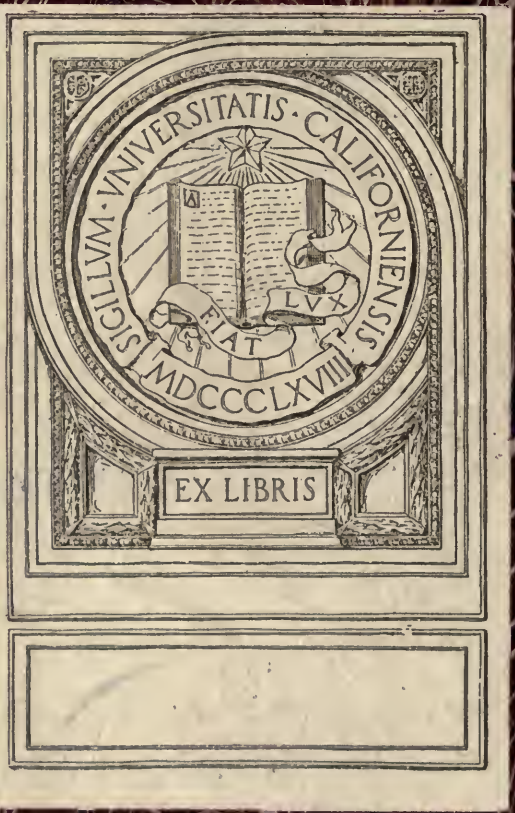
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THE CHRONICLE OF THE "COMPLEAT ANGLER."

"Magister artis docte Piscatoriæ,
Waltone salve! . . . simul bonus
Piscator, idem et Scriptor, et calami potens.
Utriusque necdum et ictus et tamen sapis."

Jaco. Dup., D.D.

THE CHRONICLE OF

The "Compleat Angler"

OF IZAAK WALTON AND CHARLES COTTON

BEING A BIBLIOGRAPHICAL RECORD OF ITS VARIOUS EDITIONS AND MUTATIONS

BY THOMAS WESTWOOD.

A NEW EDITION

WITH SOME NOTES AND ADDITIONS BY

THOMAS SATCHELL.

London:
W. SATCHELL, 19, TAVISTOCK STREET, COVENT GARDEN.
1883.

SH435
W4
1883

LONDON:
R. CLAY, SONS, AND TAYLOR,
BREAD STREET HILL.

UNIV. OF
CALIFORNIA

TO JOSEPH CRAWHALL, ESQ.

This Volume

IS DEDICATED IN REMEMBRANCE OF MUCH CORDIAL AND

FRIENDLY CO-OPERATION IN THE FIELD

OF BIBLIOGRAPHICAL

RESEARCH.

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PREFACE.

With the years come the honours—honours thick and threefold. In 1864, we recorded fifty-three editions of Izaak Walton's "Compleat Angler"; we now reach the imposing total of ninety-seven. Ninety-seven editions of all shapes and presentments, the simple and sumptuous, the microscopic and monumental,—the edited and un-edited. If this fact were proclaimed (we whisper to ourselves), some "fine, fresh May morning," in the purlieus of old Tottenham Cross—might he not hear it, our Patriarch of Anglers? We would fain think he might, for we cannot fancy old Izaak quiet in his grave, "to dumb forgetfulness a prey," when the Spring is all bloom and boskage, when the throstle is in full song, and the May-fly thick on the water. We fancy him, instead, revisiting all his favourite haunts—climbing, for instance, up "Totnam Hill," an alert shadow, and overtaking *Viator*, at the old spot, with the old, hearty greeting. Ninety-seven editions! What talk for

them to beguile the way with, as the two sprites flit together, down the dewy lanes, powdered with May-blossom, shaping their course towards the "Thacht House, at Hodsden," where . . . the ale is so good. And what a tale to repeat, presently, to all the old companions — to *Auceps* and *Venator*, to the comely Hostess, to Maudlin the milk-maid, and to more besides — while "noble Mr. Sadler's" pack of otter-hounds bay, joyously, in chorus, on Amwell Hill, hard by!

And the more to come, anon—the increase of the fame that has, perhaps, not yet culminated—for who shall say that when the third centenary of Izaak's book comes round, the tale of the editions may not equal the tale of years. True, indeed, that the present chroniclers will not be there, to sum up the total, and to tress the palms—or will be there only as shadows, with *Piscator* and *Viator*, to hear the result. May our successors on that occasion be worthy of their task!

In our unworthiness, however, we venture to believe that our re-issue of this little work will be found both more exact and certainly more complete than its predecessor, in which seventeen editions of prior date were lacking. It is possible, also, that the Waltonian "bibliophile" may find in it novel and interesting matter that will set him on a new search for unsuspected treasures.

As before, then, to the indulgence of all true lovers of Angling and of Angling lore, we commend the fruit of our labours; for, like "hearty, cheerful Mr. Cotton's" fishing-house by Dove-side, our Chronicle is, emphatically, *Piscatoribus sacrum.*

T. W.

May-Day, 1883.

PREFACE TO THE FIRST EDITION.

Will. the bibliophilist forgive me, if, partly with a view to readers not absolutely of his class, and partly for my own personal satisfaction, I have introduced into this *catalogue raisonné* of the editions of the "Compleat Angler," certain digressions, which, on strict bibliographical grounds, may be deemed irrelevant. The fact is, that the work in question lends itself, less than most, to a mere technical and matter-of-fact recapitulation. It is essentially a book to be loved, and to be discoursed of lovingly. The companion of our boyhood, the delight of our maturer years, England's one perfect Pastoral—it is difficult, in summing up its revivals, and telling the tale of its triumphs, not to be tempted, occasionally, out of the dusty highway of list-making, into those sinuous meadow-paths of gossip and garrulity, that seem so much more germane to the matter.

There are few lovers of old books, besides — nay, few readers of any kind, in whom the "Compleat Angler" does

not, I choose to believe, excite some pleasant reminiscence, or touch the chord of some tender association.

It is so with me, at least. My first knowledge of the book connects itself with an early and happy epoch of my life, and with the memory of a great and good friend, long since gathered to his rest. I allude to Charles Lamb, at the feet of which Gamaliel, in the days of his Enfield sojourning, it was my frequent privilege to sit, a boyish but reverent disciple, and to drink in, with insatiate ears, the inspired talk of such a conclave of gossips as has never, perhaps, been collected under one roof, since Shakespeare, and Ben Jonson, and Beaumont, with other demi-gods of that heroic day, made the rafters of the "Mermaid" ring with their divine wit and merriment.

Alas! that of that genial Enfield circle of choice spirits, not one should be left! Coleridge, Wilson, Wordsworth, Hazlitt, Barry Cornwall, Hunt, Hood—in the very enumeration of their names, I feel as if something of myself had died out with each—some warmth of life grown chill—some sunshine of the soul faded for ever!

"All, all are gone, the old familiar faces!"

But to revert to Walton. In the ragged regiment of Lamb's book-tatterdemalions, (a regiment I was permitted to manœuvre at will, though not much taller at the time than

its tallest folio), was an early copy of the "Compleat Angler,"[1] I believe—(for those were not bibliomaniacal days)—Hawkins' edition of 1760. This was my chief treasure, my pearl of price; and, perched on the forked branch of an ancient apple-tree, in the little overgrown orchard, and at an elevation from which I could almost catch a glimpse of the marshy levels of the Lea itself, it was my delight to sally forth with Piscator, on that perennial[2] May morning, to dib with him for "logger-headed chub," to listen to his discourse, to learn his songs by heart, to store up his precepts, and to steep my boyish mind in the picturesque darkness of his manifold superstitions.[3]

[1] In a letter to Coleridge, dated 28th Oct., 1796, Lamb says: "Among all your quaint readings, did you ever light upon Walton's 'Complete Angler'? I asked you the question once before; it breathes the very spirit of innocence, purity, and simplicity of heart; there are many choice old verses interspersed in it; it would sweeten a man's temper at any time to read it; it would Christianise every discordant angry passion: pray make yourself acquainted with it."

[2] Speaking of the perennialness of great writers' conceptions, and referring more particularly to Chaucer, Mrs. Browning says finely: "He knew the secret of nature and art—that truth is beauty,—and saying, 'I will make A Wife of Bath, as well as Emilie, and you shall remember her as long,' we do remember her as long. And he sent us a train of pilgrims, each with a distinct individuality apart from the pilgrimage, all the way from Southwark and the Tabard Inn to Canterbury and Becket's shrine: and their laughter comes never to an end, and their talk goes on with the stars, and all the railroads which may intersect the spoilt earth for ever, cannot hush the 'tramp, tramp,' of their horses' feet."—*The Greek Christian Poets and the English Poets*, p. 112.

[3] Lamb also possessed a copy of one of Bagster's reprints, much esteemed by him, on account of its plates, some clever copies of which, by his adopted daughter, Emma Isola (the "Isola Bella whom the poets love," of Barry Cornwall's sonnet), ornamented the walls of his sitting-room.

Though no angler himself, Lamb was a lover of angling-books, and I well remember his relating to me, as he paced to and fro, a quaint, scholastic figure, under the apple-tree aforesaid, how he had lit upon his early copy, in some ramshackled repository of marine stores, and how grievous had been his disappointment in finding that its unlikely-looking owner knew as much of its mercantile value as himself.

This is *my* association, dear Reader; doubtless you can pair it off with one, perhaps many, of your own.

And, having thus attempted to justify my discursiveness, by force of sentiment, if on no better grounds, I will venture to make a few closing observations on angling-books in general.

The popular acceptation of what would seem to be a special and professional class of literature, is, of course, accountable for only by the character of the works composing it, and the sterling merits of many of their writers. The sport, let its maligners say what they will, is eminently conducive to contemplation. While the huntsman gallops across country, heedless of everything save his horse's pace, and his hounds' scent, the angler follows the meanders of some woodland brook, opening his soul to all the influences of Nature, and he is soon aware (if he is not the worst of Cockneys) that under her high trees, and by her singing streams, she is evermore busy "inditing of many a lovely poem—her 'Flower and Leaf,' on this side—

her 'Cuckoo and the Nightingale,' on that—her 'Paradise of Dainty Devices,' in and out among the valleys—her 'Poly-olbion,' away across the hills—her 'Britannia's Pastorals,' on the home meadows—her sonnets of tufted primroses—her lyrical outgushings of May blossoming — her epical and didactical solemnities of light and shadow."

All these, while his creel is filling, or when he retreats at noontide to the "dusky boskage of the wood," the angler gathers in unconsciously, and stores up in his heart of hearts, and out of these, and such as these, are his books made. Hence their many-sidedness and power of adaptation to various tastes, so that, while the hunting or hawking treatise is usually but a mere *omnium gatherum* of recipe and formula, the book of fishing acknowledges no such ring-fence, and discoursing of baits and tackle on one page, on the next it dishes you up a savoury mess of philosophy or science, poetry or theology, as the case may be.

For a high and pure code of sporting morals, for instance, revert to that ancientest tome of all (in a piscatorial sense), the "Treatyse of Fysshynge wyth an Angle," in the brown old "Book of St. Albans." For poetry of great mark and likelihood, unclasp that precious and rare volume (one of the rarest, says Beloe, in English literature), the "Secrets of Angling," by J. D[ennys], Lord of the Manor of Owlbury-sur-montem. Or, if you are a stickler for recent rhymes, croon to yourself as

you wend streamward, while the lark winnows its way through silvery mist, and

> "From leaf to leaf the soul o' the wind
> Seems sliding with the dew—"

one or other of the "Newcastle Fishers' Garlands,"[1] a series of lyrics which contain some as racy and lilting stanzas as any in our tongue.

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[1] The collection of Garlands referred to have, as poems, a claim on our critical recognition, apart from their mere angling significance. They are hearty, genial, vigorous compositions, of a strictly local growth, and replete with local colouring and imagery—veritable north-country lyrics, both in sentiment and accentuation.

Though monotonous in subject, they are very various in treatment, and many are the chords struck in them between the extremes of the humorous and pathetic. As metrical essays, also, they have great merit; musical and harmonious in their cadences, when softer themes are touched, in stronger moods, there is a rough bluster in their rhythm, as of a Northumbrian wind that has battled with crags and scars. Coquet is not more changeful than they. They ripple athwart the shallows, purl and prattle amongst the pebbles, grow steady and masterful in the deep pools, and rush, headlong, down the currents. "They are Coquet all over," says Doubleday, one of their writers—adding, too modestly, that it is their chief merit. The love of Coquet is, in fact, the motive spring of most of these poems, certainly of all the best of them, and even a stranger, who has never set eyes on that beautiful stream, is made to feel, through their stanzas, something of the witchery it exercises on those who haunt its banks.

That the habit of these annual lyrics should have fallen into desuetude from the year 1845 to the present time (when a new and improved edition, with continuations, is about to appear), must be matter of regret to every lover of the gentle craft and of the joyous science. It died out with the little knot of cheerful, enthusiastic, genial-minded men, its originators, men who sang the praises of Coquet as by simple vocation, and whose hearts pulsed to the pulsing of their favourite stream, till death severed the union. Peace be to their memory! and

For theology, on the other hand, have we not, *inter alia*, the work under review; and for science, Davy and his "Salmonia"; and Yarrell, angler and naturalist in one; and our latest "angler-naturalist," Cholmondeley Pennell: to say nothing of the ancients—Aldrovandus of Bologna, and Roman Salviani, and Swiss Gesner, in whose ichthyological folios, a frequent chapter, "*capiendi ratio*," finds quaint insertion.[1]

honour, and the love of all true anglers! Coquet may be a brave stream, but they have enhanced its bravery; about all its turns and windings, along its sheep-dotted haughs, amongst its rocks and boulders, wherever the trout dimples the eddies, and the midge and the "red-heckle" fall like thistle-down on its pools, shall linger, henceforth, the memory of their Garlands, lending a human charm and a new glory, neither "of wood nor water born," to the miracle of its fairness.

[1] Very remarkable, we may mention, was the sudden effluence of natural science, which characterised the middle of the sixteenth century, on the Continent. Since the days of Aristotle, Theophrastus, and Pliny, there had been an utter dearth and a darkness that might be felt in that department of knowledge; when simultaneously, and as if moved by a common impulsion, arose a bevy of men who devoted their lives to clearing away the clouds of ignorance and superstition, that lowered heavily over the field of their research, and to whom the honour is due, if not of fitting the keystone into the arch, at least of laying the foundation, and raising much of the superstructure of the system of natural history as we possess it at this day.

The works of Belon, Rondeletius, Salviani, and Gesner were all given to the world between the years 1553 and 1558. Aldrovandus followed soon after, but it was not till a century later that England, which, through its insular situation, probably, had not, until that time, participated in the movement, took it up in the person of Francis Willughby.

Preëminent amongst the above philosophers was Conrad Gesner, who, in his abode by the blue waters of the Zurich lake, composed that vast compendium of natural lore, which remained a chief authority during more than two centuries, and has not even now been wholly set aside.

And if this be not enough, travels by sea and land, adventures, perils, "hair-breadth 'scapes,"—you may find them all within the range of the angler's bookshelf, so that we cease to wonder at the fact, that, in almost every large and miscellaneous library (even where the owners are not professed Piscatorians), a nucleus of angling-books forms an important and esteemed feature.

Much more might be said on this topic, and indeed the history of angling literature, which has yet to be undertaken,[1] would be neither an unprofitable nor untempting task, beckoning the student, as it does, away from the more beaten path of letters, and pointing to sequestered nooks, of the freshness and quaintness of which the uninitiated are little aware. Let us hope that, at no distant epoch, some capable and persevering pioneer may undertake that pilgrimage, and summon us to tell our beads at shrines that have been ignored, or too long forsaken.

It only remains for me to hope that my little work may prove a useful manual to the Waltonian collector, to whose forbearance I appeal, as a shield for its shortcomings.

T. W.

[1] Since the above was written, the *hiatus* has been, in a great degree, filled up by Mr. Osmund Lambert's able and scholarly "Angling Literature," and more recently by Rev. J. J. Manley's excellent "Literature of Sea and River Fishing," one of the Official "Handbooks" of the International Fisheries Exhibition.

A skeleton Chronicle of dated, redated, and undated editions and reprints, with dissimilar imprints, of Izaak Walton's "Compleat Angler," enumerated in this work:

DATE.	PLACE.	PUBLISHERS.	EDITORS.	PAGE.
1653	London	Marriot	——	1
1655	,,	,,	Author	11
1661	,,	,,	,,	13
1664	,,	Marriot; S. Gape	,,	,,
1668	,,	Marriot; C. Harper	,,	,,
1676	,,	Marriot	,,	14
1750	,,	H. Kent	Moses Browne	20
1759	,,	,,	,,	23
1760	,,	T. Hope and others	Hawkins	24
1766	,,	J. Rivington and others	,,	28
1772	,,	R. & H. Causton	Moses Browne	,,
1775	,,	J. & F. Rivington	Hawkins	31
1784	,,	J., F., & C. Rivington	,,	32
*1791	,,	,, ,, ,,	,,	37
1792	,,	Rivington and others	,,	,,
1797	,,	,, ,,	,,	,,
1808	,,	S. Bagster	,,	39
1810	,,	,,	——	48
1815	,,	,,	Hawkins, Ellis	44
1822	,,	J. Smith	Hawkins	49
1823	,,	John Major	R. Thomson	50
1824 (?)	,, (?)	Maunder (?)	(?)	53
1824	,,	John Major	Thomson, Major	,,
1824	,,	Tegg	Hawkins	54
1825	,,	Dove, printer	,,	,,
1825	,,	Pickering	——	55
1826	,,	,,	——	,,
1826	,,	Tegg	Hawkins	54
[1828 ?]	,,	W. Cole	——	,,
1833	Edinburgh, &c.	Chambers and others	Hawkins, Rennie	55
1834	London, &c.	A. Bell and others	,,	56
*1834	London	A. Bell & Simpkin	,,	,,
*1834	Edinburgh, &c.	Fraser and others	,,	,,
1835	London	John Major	Thomson, Major	57
1835	London, &c.	Tegg and others	Hawkins, Rennie	56
1836	London	Pickering	Nicolas	58
1836	,,	A. Bell	Hawkins, Rennie	56
*1836	Edinburgh, &c.	Fraser and another	,,	,,
1837	London, &c.	C. Tilt and others	——	62
1839	London	Lewis	Major	57
1841	,,	Chidley	——	63
1842	,,	Washbourne	Major	57
*1844	,,	Sherwood & Bowyer	——	63
*[1844 ?]	,,	Piper Bros. & Co.	——	,,
*[1844 ?]	,,	Lockwood & Co.	——	,,

* Those marked with a star had escaped our notice in 1864.

DATE.	PLACE.	PUBLISHERS.	EDITORS.	PAGE.
*[1844 ?]	Philadelphia	Lippincott	——	63
1844	London	Bogue; Wix	Major	,,
*1844	Manchester	S. Johnson	Hawkins, Rennie	56
*1846	,,	,,	,,	,,
*1847	Dublin	W. Curry	,,	,,
*1847	Manchester	T. Johnson	,,	,,
1847	New York	Wiley & Putnam	Bethune	66
1848	,,	,, ,,	,,	,,
*1848	Liverpool	T. Johnson	Hawkins, Rennie	56
*1849	London, &c.	J. Johnson, etc.	,,	,,
[1849 ?]	Manchester	T. Johnson	,,	,,
1851	London	H. Kent Causton	Moses Browne	67
*1851	Manchester	T. Johnson	Hawkins, Rennie	57
1852	New York	Wiley & Putnam	Bethune	66
1853	London	Ingram, Cooke & Co.	"Ephemera"	68
1854	,,	N. Cooke	,,	,,
1856	,,	Bohn	E. Jesse	69
*1857	Manchester	Johnson	Hawkins, Rennie	57
1857	Halifax	Milner & Sowerby	,,	,,
1858	London	Groombridge	——	70
1859	,,	Routledge	"Ephemera"	68
*1859	New York	Wiley & Putnam	Bethune	66
1859	Hamburg	Solomon	"Ephemera"	70
1860	London	Nattali & Bond	Nicolas (1836)	72
1861	,,	Bohn	Jesse	69
1863	,,	Bell & Daldy, Low	——	73
1864	,,	Bell & Daldy	——	,,
1865	,,	Bell & Daldy, Low	——	,,
1866	Boston	Ticknor & Fields	——	,,
1866	,,	Little, Brown, & Co.	Major (1844)	,,
1866	New York	Wiley & Sons	Bethune	66
1867	Boston	Little, Brown & Co.	Major (1844)	73
1869	London	A. Murray	——	,,
1870	,,	Bell & Daldy	Jesse	69
1872	,,	A. Murray	——	74
1875	,,	G. Bell & Sons	——	73
1875	,,	Chatto & Windus	Nicolas (1836)	72
1876	,,	G. Bell & Sons	Jesse	69
1876	,,	E. Stock	——	74
1877	,,	,,	——	,,
[1878]	,,	Routledge	"Ephemera"	75
[1878]	,,	F. Warne	G. C. Davies	,,
1878	,,	Ward, Lock, & Co.	——	,,
1879	,,	G. Bell & Sons	——	,,
1879	,,	"Fishing Gazette."	——	,,
1880	New York	Wiley and Sons	Bethune	76
[1880]	London	E. Stock	——	74
1881	London, &c.	Routledge	"Ephemera"	82
[1881]	Philadelphia	Lippincott	Major (1844)	,,
[1881]	London	Strahan & Co.	,, (,,)	,,
[1882	,,	William Griggs]	——	83
1883	,,	Nimmo & Bain	Major (1844)	,,

THE CHRONICLE

OF

THE "COMPLEAT ANGLER"

OF IZAAK WALTON AND CHARLES COTTON.

THE apparition of the "Compleat Angler," in the year of grace and revolution, 1653, formed an antithesis in itself, to which the almost immediate sale of the entire edition gave increased point and emphasis. Corydon piping, you might say, *tenui avenâ*, amongst the horse-hoofs and athwart the lances . . . . the most peaceful of Pastorals ushered into and accepted by the world at the stormiest and most turbulent of times. Quiet-hearted men there must still have been in England,

First Edition, 1653.[1]

[1] "The Compleat Angler, or the Contemplative Man's Recreation. Being a Discourse of Fish and Fishing, not unworthy the perusal of most *Anglers*.

"Simon Peter *said, I go a fishing;* and they said, *We also wil go with thee.* John 21, 3.

"*London*, Printed by *T. Maxey* for Rich. Marriot, in *S. Dunstans* Churchyard, Fleet street. 1653."

Collation: A to R 3 in eights; or pp. xvi. 246. The first sentence of the title is

whose feet never ceased to brush the dew from meadow and river-bank—who, while house was divided against house, and hand raised against hand, still sought their pastime and philosophy in their accustomed haunts, and seated under honeysuckle hedges, in the heat of the day, scanned the pages of the "Contemplative Man's Recreation," while the river rippled and the throstle piped, or summed up their sport at nightfall,

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engraved on scroll, with dolphins above and below, and clusters of fish pendant on either side.

The first copies that left the press are distinguishable by several misprints which do not exist in the later impressions of the edition. Some of these may be mentioned: the *recto* of A 3, has "dilgence" for "diligence"; p. 68, "field" instead of "fields"; p. 88, "Fordig" for "Fordidg"; p. 152, "Padoch" for "Padock"; and p. 245, "contention" instead of "contentment." "Topsel of frogs" appears in the margin of some copies on p. 151; and an alteration in the position of one of the cuts of fish has also been made. This occurs at p. 71 (misprinted 81) where the trout was first placed in the middle of the page and afterwards removed to the foot, for the greater convenience, we may suppose, of printing from the copper plate.

That the type of the whole work was not kept standing (as we were at one time inclined to believe), and what was, virtually, a second edition taken from it after the correction of errors, seems to be disproved by the fact that the printer had but a small fount at his disposal, for he is occasionally compelled to use the letter *q* inverted, in place of *b*, and this occurs at short intervals throughout the book. The earlier and uncorrected impressions appear to have been, for the most part, gathered together by the binder, and such copies as contain the greatest number of misprints were indubitably earlier than those in which the printers' errors have been corrected. The book also contains many misprints that have escaped correction in all the copies we have examined: the recto of A 8, has "observatiens"; p. 63, "sighs" for "sights"; p. 90, "snn" for "sun"; p. 154, "yonr" for "your"; p. 163, "the" for "they"; p. 169, "ate" for "late"; p. 225, "in" for "it"; and there are many others. It may also be noted that the pagination of sheet F is in all copies irregular, running 69, *80*, *81*, *72*, *37*, *84*, *85*, *76*, *77*, *88*, *89*, 80.

in wayside hostels, such as the father of their craft was wont to eulogise, with a comely hostess to bid them welcome, "lavender in the windows," and "twenty ballads stuck against the wall." . . . . . A pleasant side-picture enough, if contrasted with the discord and desolation going on elsewhere—with the hurtling (almost within earshot, perchance) of hostile squadron with squadron—the "thunder of the captains and the shouting," and the "garments rolled in blood."

It was in the beginning of the merry month of May, the angler's special month, that this book,[1] the various phases and metamorphoses of which we have undertaken to chronicle, first appeared.

[1] The first trace of its existence is found in an advertisement on the last page (2716) of No. 179 of "The Perfect Diurnal . . . From Munday May 9 to Munday May 16, 1652" [1653]. There are five book-advertisements, and one of the loss of two geldings, in this number. The second book-advertisement runs thus: "The *Compleat Angler*, or the *Contemplative Man's Recreation*, being a Discourse of Fish and Fishing, not unworthy the perusal of most Anglers, of 18 pence price. Written by Iz. Wa. Also the known play of the *Spanish Gipsee*, never till now published. Both printed for Richard Marriot, to be sold at his shop in Saint Dunstans Churchyard, Fleet Street." Another advertisement, beginning, "There is newly extant, a Book of 18d. price, called the *Compleat Angler*, etc.," is found at the foot of the last page (1470) of No. 154 of the "Mercurius Politicus. . . . From Thursday, May 19th to Thursday May 26, 1653." The "Epistle dedicatory," addressed "To the right worshipful John Offley of Madeley Manor in the county of Stafford, Esq.," is signed "Iz. Wa.," and the author's name in full does not appear on the title-page before the edition of 1676. The commendatory verses in the second edition are, however, inscribed to "Mr. Izaak Walton."

Under the title of the "New River at Hornsey," we find an article in Hone's "Everyday Book" (Oct. 10, 1826), which, from internal evidence, appears to have been written by Charles Lamb's friend, George Dyer. At the close of it occurs the following:—

"Allow me to refer to one of 'Captain Wharton's Almanacs,' as old Lily calls

And we may picture to ourselves, if we will, the sober-coated fraternity of the angle wending, one by one, through the crowd of sour-faced Puritans, up the great thoroughfare of Fleet Street, to purchase, at Master Richard Marriot's, the new treatise on a sport that had found few chroniclers[1] hitherto,

---

them in his 'Life and Times,' and point out what was, perhaps, the earliest advertisement of Walton's 'Compleat Angler.' It is on the back of the dedication leaf to '*Hemeroscopeion:* Anni Æræ Christianæ, 1654.' The Almanac was published, of course, in the preceding year, which was the year wherein Walton's work was printed."

The advertisement, with one or two trifling variations, is the same as those given above.

The writer goes on to say: "This advertisement I deem a bibliomaniacal curiosity. The first edition of Walton, a 'booke of eighteen pence price!' We can imagine the good old man, on the day of publication, walking from his house 'on the north side of Fleet Street, two doors west of the end of Chancery Lane,' to his publisher and neighbour just by, 'Richard Marriot, in St. Dunstan's Churchyard,' for the purpose of inquiring 'how the book went off.'"

[1] Not so few, however, as is stated by Hawkins, who in his first reprints, limits the number of antecedent angling works to four, and eventually to five, viz.: "The Treatyse of Fyshynge wythe an Angle," forming part of the Book of St. Albans, 1496. Leonard Mascall's "Booke of fishing with Hooke and Line," 1590. Taverner's "Certaine Experiments concerning Fish and Frvite," 1600. Dennys' "Secrets of Angling," 1613, and Barker's "Art of Angling," 1651.

To these may be added Gryndall's "Havvking, Hunting, Fouling, and Fishing, with the true measures of Blovving," 1596; Dubravius' "Neue Booke of good Husbandry," 1599, "La Maison Rustique," 1600; the "Briefe Treatise of Fishing, with the Art of Angling," included in the "Jevvell for Gentrie," 1614, and Markham's "Young Sportman's Instructor," *circa* 1650.

But it must be borne in mind that of the above, the tracts, both of Mascall and Gryndall, and the "Briefe Treatise of Fishing," are but re-issues, with variations, of portions of the Book of St. Albans, and that Taverner and Dubravius limit their instructions to the treatment of fish in ponds.

That there may have been other treatises on the sport, since lost to the world, seems probable from the fact that Walton, in his letter to Venables, given in the

but which was destined to date its royalty from that very epoch and that very publication.

A diminutive octavo,[1] clad in a modest overcoat of brown calf—such were the form and fashion of the book as it first appeared. Not a noticeable book, amongst others, by any means, and yet superior to most of its class in point of adornment, by virtue of those plates of fish, which the author thought it just to indorse with his approval,[2] and which are, indeed, very daintily and delicately handled.

"Experienc'd Angler" (1662), speaks of having "read and practised by *many* books of this kind before made public;" while in the "Compleat Angler" (chap. xii. p. 228, first edition) he quotes what he calls "an old Rhime, out of an old Fish Book," on the origin of which no light has hitherto been thrown.

John Hockenhull, on the other hand, in his "Pleasant Hexameter Verses in Praise of Mr. Barker's Book of Angling," asks,—

"Markham, *Ward*, Lawson, dare you with Barker now compare?" Who was Ward? remained a bibliographical nut uncracked till quite recently, when the Rev. H. N. Ellacombe opined in "Notes and Queries" that he was probably the translator of "The Secrets of Maister Alexis of Piemont, by him collected out of divers excellent authors, and now newly corrected and augmented, 1614-15."

Ward's edition of Alexis contains two recipes—the first, "To catch River Fish," the second, "How to take great store of Fish." The editor of "Notes and Queries" objected that, among Ward's publications, was no substantive work on angling, but this, in the present case, is scarcely an objection at all, Lawson being in precisely the same position, while even Markham was but a trader in other men's wits, as far as his treatises on the sport are concerned. The three men are not unfairly linked, and it must be remembered that at the period in question (Hockenhull's verses were probably written before the advent of Walton, and certainly of Venables) a triad of original angling writers would have been hard to find.

[1] Sir John Hawkins calls it a "small duodecimo," and subsequent writers have faithfully, but erroneously repeated his description.

[2] "And let me adde this, that he that likes not the discourse should like the pictures of the Trout and other fish, which I may commend, because they concern not myself." "To the Reader of this Discourse." First Edition.

There is no name attached to these engravings, but they are ascribed, with a great show of probability, to the noted French engraver, Pierre Lombart, at that time resident in this country, and whose talent was mostly devoted to book-illustration. Sir Harris Nicolas, though giving the preference to Lombart, suggests, at the same time, as a possible candidate for the honour, Faithorne or Vaughan, the latter of whom was certainly employed by Marriot on other work.[1]

The belief, current formerly, that they were wrought on plates of silver, seems negatived by the fact of their having served for no less than four editions of "The Compleat Angler," and the same number of Venables' work, an amount of durability of which silver plates would hardly have been capable.[2]

They were re-engraved, in reverse, by a less artistic hand, for the fifth edition, a circumstance which has escaped notice.

The fish illustrated in this edition are the trout, pike, carp, tench, perch, and barbel.

Copies of this edition, though rare at the present time, seem to have been still more so, as far as available purposes went, at the period of Hawkins' first re-issues; for that editor not only confesses that he had never met with the second edition,[3]

[1] For biographical and other particulars respecting these artists, see Bryan's "Dictionary of Painters and Engravers." Bohn, 1858.

Some mention of Lombart occurs, also, in Evelyn's "Sculptura, or the History and Art of Chalcography and Engraving in Copper," 1662.

[2] Sir John Hawkins, in his fourth edition (1784) says, "There is great reason to suppose that the plates were of *steel*."—"Life of Mr. Izaak Walton," p. xiii.

[3] "Life of Mr. Izaak Walton," p. xxviii. 1760. In the edition of 1784 the avowal in question is suppressed, but there is no internal evidence that Hawkins had been more successful in his search at that period.

but leaves it to be inferred that the first and third had equally escaped his research. Thus he asserts, erroneously, that "'the Compleat Angler' *came into the world attended by laudatory verses by several writers of that day*," and fixes the date of the first edition at "about 1660."

The genus angling-book collector existed, in fact, at the epoch in question, only in embryo, and not a few copies, we may suppose, were lying *perdu* on high shelves and in out-of-the-way corners, unappreciated, if not altogether forgotten.

Passing out of fashion, the book had also passed out of sight; but the divining-rod of bookseller and bibliophilist was soon to do its work,[1] and whatever copies still exist have been

[1] "It is a curious phenomenon in the old book trade," says Mr. Burton, in his amusing volume, "The Book-Hunter," "that rarities do not always remain rare; volumes seeming to multiply through some cryptogamic process, when we know perfectly that no additional copies are printed and thrown off. The fact is that the rumour of scarcity and value and of a hunt after them, draws them from their hiding-places. If we may judge from the esteem in which they were once held, the Elzevirs must have been great rarities in this country, but they are now plentiful enough—the heavy prices in the British market having no doubt sucked them out of dingy repositories in Germany and Holland, so that even in this department of commerce the law of supply and demand is not entirely abrogated. He who dashes at all the books called rare, or even very rare, by Clement and his brethren, will be apt to suffer the keen disappointment of finding that there are many who participate with him in the possession of the same treasures. In fact, let a book but make its appearance in that author's 'Bibliothèque Curieuse, Historique et Critique, ou Catalogue Raisonné de Livres difficiles à trouver,' or in Graesse's 'Trésor de Livres Rares et Précieux,'—let it be mentioned as a rarity in Ebert's 'Allegemeines Bibliographisches Lexicon,' or in Debure, Osmond, or the 'Repertorium Bibliographicum,'—such proclamation is immediate notice to many fortunate possessors who were no more aware of the value of their dingy-looking volumes than Monsieur Jourdain knew himself to be in the habitual daily practice of talking prose."—P. 211

transferred, since then, to known hands, and promoted from dust and oblivion to a distinguished place among the crown jewels of their possessors.

Their value, has of course, risen accordingly. In Dr. Bethune's time (1847), a fine and perfect copy of the first edition was estimated by him at twelve guineas; the same is now worth from 70*l.* to 80*l.*, and even more,—an enhancement of value in which the other editions have not participated. This advance will probably continue, for the number of collectors has increased and is increasing, with whom the rule obtains, *aut Cæsar, aut nullus.* A First Walton confers distinction on its owner. A Second is but a *Second*, though it may be rarer. If a copy be perfect, its condition somewhat affects its value, but an imperfect copy seeks a market in vain, save at a low price. Auction prices are but fallible guides, for copies rarely reach the auction room;

That copies of the early editions of the "Compleat Angler" have been multiplied within the last thirty years, by some such agency as that suggested in the above extract, is all but certain. They have not ceased, however, to belong to the category of rare books, a fact for which their size and the familiar uses to which the work has been applied, account in a great degree. Employed as the angler's pocket companion, many copies have, no doubt, succumbed to the process of combined wear and tear, while others may have perished by mischance, dropped, unconsciously, by Piscator in the high grass by the river side, or carelessly left behind on the mossy bank where he had indulged in his afternoon's siesta.

The writer of the preface to Stock's recent facsimile of the edition of 1653, adopts the same view and says: "This was a book . . . to be pushed into corners of fishing baskets, crammed into well-filled pockets, hugged over running stream, or deep and shady pool, thrown down anywhere in the excitement of a bite, and exposed to all the perils by land and water known to beset the small properties of that class of men who "hate contentions, and love *quietnesse*, and *vertue*, and angling."

and the prices, at which they may have been occasionally sold there, afford no criterion of their true value. Nevertheless, as showing an approximative value in former times, we have retained some of the statistics given in our former edition.[1]

Learned commentators have cudgelled their brains perseveringly to discover out of what mine the author of this favourite work dug his ore. One of them suggests a certain "Treatise on the nature of God," attributed to Bishop Morton, and published in 1599. Another points to Heresbach's "Foure Bookes of Husbandry," translated from the Latin, in so delightful and picturesque a form, by Barnaby Googe, in 1572.[2] And a third

[1] These statistics are as follows:—Haworth, 892, 10*l.* 15*s.* Milner, 151, 15*l.* Higgs, 34, 11*l.* Pickering, first sale, 301, 11*l.* 11*s.* Nassau, pt. ii., 905, 3*l.* 10*s.* Bindley, pt. iv. 884, 6*l.* Jadis, presentation copy, russia, 13*l.* 13*s.* Utterson, 11*l.* 15*s.* Gardner, 2326, mounted with guards and some words mended, 10*l.* 17*s.* 6*d.* A fac-simile copy in manuscript, beautifully transcribed in imitation of the original, with the old plates inlaid, and with the Rev. Mr. Cotton's note on the fly-leaf ("This copy of Izaak Walton's 'Compleat Angler' is true, accurate, and faithful, *ad verbum verbo*, *usque ad maculam*"), was sold, at the dispersion of that gentleman's collection, for 4*l.* 4*s.* Beckford Library, Nov. 1883, 87*l.*

[2] Another suggestion as to Walton's indebtedness might have been directed to Heresbach's "De venatione, Avcvpio atque Piscatione" (appended to the Latin version of the "Husbandry"), with which the "Compleat Angler" has a far more intimate analogy. The treatise in question is in the dialogue form, and the interlocutors (five in number) have names significant of their several vocations. Accordingly *Philotherus* eulogises the sport of hunting. *Lagus* descants on the pastime of hunting the hare, the fox, the badger, and the stag. *Elaphorrhous* passes in review the chase of the deer, the wild bear, the wolf, the boar, etc. *Ornitheuta* treats of the sport of fowling, and *Halieus* describes the different modes of fishing, and the varieties of fish. The similarity of design is evident, but the resemblance goes no further. A loose and garbled translation of this treatise may be found in Liger's "Théâtre d'Agriculture," 4to. 1713, and a more complete and faithful translation has been given, recently, in "The Angler's Note-book."

suggests Plutarch's dialogue on the problem, "Whether water or land Animals are most crafty," as Englished by Dr. Philemon Holland, in 1602.

In our opinion the real mine was Izaak's fertile wits, and the pure gold he gives us, his own gold and nobody else's.

It had been the fashion, both in classical and mediæval times, to adopt the colloquial form in pastorals, and frequently to make the composition turn on a discussion between the various interlocutors as to the relative merits of the vocation of each. This fashion and frame-work Walton adopted, but wrought out his subject in a manner essentially original, and which it is impossible to identify, beyond a few mere superficial features, with the productions of any of his forerunners or contemporaries. He wrote his book in a charmingly homely and unconventional style, with the same pen that wrote his "Lives,"—those "Lives" that for their tenderness, piety, and pathos, have never been surpassed, and that have won from a great poet of our own times a recognition that we may cite here, in that it can scarcely be too frequently repeated:

"Walton's 'Book of Lives':
There are no colours in the fairest sky
So fair as these. The feather, whence the pen
Was shaped, that traced the lives of these good men,
Dropped from an Angel's wing. With moistened eye,
We read of faith and purest charity,
In Statesman, Priest, and humble citizen:
O could we copy their mild virtues, then
What joy to live; what blessedness to die!
Methinks their very names shine still and bright;
Apart—like glow-worms on a summer night;

Or lonely tapers when from far they fling
A guiding ray; or seen—like stars on high,
Satellites burning, in a lucid ring,
Around meek Walton's heavenly memory."

To give an analysis of the "Compleat Angler," on the present occasion, would be a superfluous labour; and an appreciation, even, of its merits, seems equally uncalled for, for we are safe in asserting that there are few libraries in the land, worthy of the name, in which, in one shape or other, it does not hold a foremost and an honoured place.

The success of Walton's first essay in angling literature seems to have stimulated him to increased effort in preparing the second for the press. The work was, in fact, all but re-written; more than one-third was added to its original bulk, and many improvements were introduced into it. The interlocutors are three, in this edition: Piscator, Venator, (who takes the place of Viator—we are sorry to lose Viator), and Auceps. The chapters are twenty-one in number, the type, however, being larger than in the previous edition. Some very slight variations occur in the Dedication, but several passages were added to the "Address to the Reader," wherein Walton says, "that in this second impression

Second Edition, 1655.[1]

[1] "The compleat angler or the contemplative man's recreation. Being a discourse of rivers, and fish-ponds, and fish, and fishing. Not unworthy the perusal of most anglers." The second edition much enlarged. John 21. 3. Simon Peter saith unto them, I go a fishing, they said unto him, we also go with thee. London, printed by T. M. for Rich. Marriot, and are to be sold at his shop in St. Dunstans Church-yard Fleet-street. 1655. 12°.

there are many enlargements, gathered both by my own observation and the communication of my friends."

To the plates of fish are added the bream, the eel, the loach, and the bullhead; and the commendatory verses appear, in this edition, for the first time.[1]

Mr. Bindley, the eminent book-collector, was of opinion that perfect copies of the second edition are rarer even than the first, and he was perhaps right. The book, nevertheless, as we have observed, does not command the same high prices.[2]

The third edition was issued in 1661, but before many copies

[1] Collation: A to Q in 12s.; or, pp. xxiv, 355, i (blank), iii (Contents), i (blank): The engraved scroll is again used on title. The commendatory verses are by seven writers. The first "To my dear brother-in-law Mr. Izaak Walton" is signed "Jo. Floud, Mr. of Arts;" the next "C. H., Mr. of Arts," that is "Ch. Harvie" as given in 1676; then follow "Tho. Weaver, Mr. of Arts," "Edw. Powel, Master of Arts," "Alex. Brome," "Rob. Floud C.," and "Henry Bayley, Artium Magister."

[2] Haworth, 895, 3*l.* 15*s.* Milner, 152, 6*l.* 15*s.* Higgs, 36 and 37, 3*l.* 15*s.* and 3*l.* 9*s.* Cotton, 160 and 161, 3*l.* 6*s.* and 4*l.* 6*s.* Valentine, 229, 5*l.* 5*s.* Pickering, first sale, morocco, 303, 7*l.* 10*s.* (Seven copies were disposed of at Pickering's second sale, but of these five were imperfect.) Nassau, pt. ii., 906, 2*l.* 8*s.* Bindley, pt. iii., 1933, 2*l.* 10*s.* Towneley, pt. i., 804, 2*l.* 15*s.* Jadis, morocco, 6*l.* 10*s.* Heber, pt. viii., title inlaid, 3*l.* Utterson, morocco, 6*l.* 12*s.* 6*d.* Gardner, 2327, 2*l.* 17*s.*

[3] "The Compleat Angler or the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-ponds, Fish and Fishing." *To which is added* The Laws, of Angling: with a new Table of the Particulars in this Book. *The third Edition much enlarged.*

"*London*, Printed by *J. G.* for *Rich. Marriot*, at his shop in St. *Dunstans* Church-yard, *Fleet:street*, 1661."

Sigs. A to S in eights, or pp. xvi., 255, i (blank), vii (the laws of angling).

Haworth, 897, 1*l.* Milner, 153, 4*l.* 7*s.* Higgs, 38 and 39, 3*l.* 15*s.* and 2*l.* 12*s.* Valentine, 230 and 231, 2*l.* 6*s.* and 2*l.* 9*s.* Walsh, 89, 3*l.* 16*s.* Pickering, first sale, 304 and 305, 4*l.* and 3*l.* 5*s.* Taylieure, 233, 2*l.* 6*s.* Haslewood, 1498 and 1499, 3*l.* 16*s.* and 2*l.* 3*s.* 6*d.* Jadis, 4*l.* 3*s.* Skegg, 3*l.* 6*s.* Utterson, 3*l.* 13*s.* 6*d.* Gardner, 2*l.* 18*s.* Bliss, 3*l.*

had been sold and for some reason (not now discoverable, though possibly pecuniary), the sale of the book was transferred from Richard Marriot to Simon Gape, by whom the remainder of the impression was sent forth with a fresh title-page dated 1664. The "Epistle Dedicatory" and the address "To the Reader" were at the same time reprinted with some orthographical, but no other, alterations.

Third Edition, 1661 and 1664.[1]

Although the work is stated in the title-page to be "much enlarged," this must apply rather to a comparison with the first edition, as the changes in the body of the work are but few and unimportant, with reference to the second. In the Dedication a few phrases are altered, the Address to the Reader is rehandled, a new Table of Contents is given, Alex. Brome's Commendatory Verses are omitted (why we know not), and the chapter on the Laws of Angling (as indicated in the title) appears for the first time.

Fourth Edition, 1668.[2]

In the fourth edition, published in 1668, we have a mere paginary reprint of its immediate forerunner, with the exception of the "errata," which are here corrected in the work.

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[1] "The Compleat Angler or the contemplative man's recreation. . . . The third edition much enlarged. London, printed for R. Marriot, and are to be sold by Simon Gape, neer the Inner Temple Gate in Fleet-street, 1664."

[2] The former part of the title the same as the preceding.

"*The fourth Edition, much corrected and enlarged. London*, Printed for *R. Marriot*, and are to be sold by *Charles Harper*, at his Shop, the next door to the *Crown* near *Sergeants-Inn* in *Chancery-Lane*, 1668." Collation: A to S in eights; or pp. xvi. 255, i (blank), vii (The laws of angling), i (blank), viii (Contents and Table).

Fifth Edition, 1676.[1]

It was followed, in 1676, by the fifth, which sometimes bears the title of "The Universal Angler," when consisting of Walton, Cotton, and Venables in conjunction. Twenty pages were added to the work in this edition, and further improvements introduced.

Haworth, 899, 1*l*.19*s*. Milner, 154, 2*l*. 15*s*. Higgs, 41, 3*l*. 1*s*. Cotton, 163, 3*l*. 17*s*. Valentine, 232, 3*l*. 3*s*. Pickering, first sale, 306, 4*l*. Bindley, pt. iii., 1934, 15*s*. Taylieure, 234, 1*l*. 5*s*. Haslewood, 1500 and 1501, 3*l*. 1*s*. and 1*l*. 12*s*. White Knights, 4361, 1*l*. 2*s*. Jadis, 4*l*.

[1] We give the titles and collation of the collective work.

The scroll of the engraved title has on this occasion, been "worked over," much to its detriment, and "The first part," engraved underneath it. "Part I. Being a Discourse of Rivers, Fish-ponds, Fish and Fishing. Written by Izaak Walton. *The Fifth Edition, much corrected and enlarged.* London, Printed for Richard Marriott, 1676."

After which comes the collective title: "The Universal Angler, Made so, by Three Books of Fishing. The *First* Written by Mr. Izaak Walton; The *Second* By Charles Cotton, Esq; The *Third* By Col. Robert Venables. All which may be bound together, or sold each of them severally. London, Printed for *Richard Marriott*, and sold by most Booksellers. MDCLXXVI." On the next page is a half-title: "Part I. Being a Discourse of Rivers, Fish-ponds, Fish and Fishing. Written by Izaak Walton. *The Fifth Edition, much corrected and enlarged. London*, Printed for *R. Marriot*, and are to be sold by *Charles Harper* at his Shop, the next door to the *Crown* near *Sergeants-Inn* in *Chancery-Lane*, 1676." 24 preliminary pages, of which 1 blank; body of the work 275 pages. Laws of Angling and Table, 5 leaves. Sigs. A to V 3, in eights.

Title to Second Part: "The Compleat Angler. Being Instructions how to Angle for a TROUT or GRAYLING in a clear stream. Part II. (Underneath engraved, the interlaced cypher of Walton and Cotton.)

"Qui mihi non credit faciat licet ipse periclum:
Et fuerit scriptis æquior ille meis.

London, Printed for *Richard Marriott*, and *Henry Brome*, in St. *Pauls* Church-yard, M.DCLXXVI." 4 preliminary pages; body of the work 112 pages. A 3 to H 8, in eights.

The union of Walton and Cotton has been perpetuated in all subsequent reprints, but Venables' treatise, which, though meritorious, belongs to another order of composition, has since been excluded.

The illustrations in the latter were, as before observed, duplicates of those given with the "Compleat Angler."

Here the series of editions published during the lifetime of the author comes to a close. Seven years later, and the old man laid down his pen, as he had already laid aside his rod, for ever; and, full of years, and of such honours as befitted his meekness and his piety, was gathered to his rest.[1] And long and dreary was the interregnum that followed, and barren as "from Dan to Beersheba,"—something of the grave's silence

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To Venables' Treatise is also prefixed an engraved title: "The Experienc'd Angler, or, Angling Improved." In a scroll surrounded with tackle, a pike, &c. Underneath, "Sold by Rich. Marriott."

Printed title to Third Part: "The Experienc'd Angler: or, Angling Improv'd. Being *a General Discourse* of Angling. Imparting the Aptest ways and Choicest Experiments for the taking of most sorts of Fish in *Pond* or *River*. By Col. Robert Venables. *The Fourth Edition, much enlarged.* London, Printed for *Richard Marriot*, 1676. 12 preliminary pages; body of the work 96 pages, not including Index, 6 pages. Sigs. from A 3 to H 3, in eights.

Haworth, 906, 2*l.* 6*s.* Milner, 156, 2*l.* 16*s.* Higgs, 43, 3*l.* 3*s.* Valentine, 233, 2*l.* 8*s.* Pickering, first sale, 307, 4*l.* 8*s.* Lynch Cotton, 122, 2*l.* Prince, 3*l.* 6*s.*, and with Walton's autograph, 35*l.* White Knights, 1*l.* 6*s.* Bindley, 2176, with Walton's autograph, 2*l.* 14*s.* Towneley, 4*l.* 8*s.* Hanrott, 1*l.* 7*s.* Utterson, 2*l.* 10*s.* The first, second, third, and fifth editions, sold at the dispersion of Cotton's collection, 156, for 53*l.*, and the first five at Prince's sale, 129, for 50*l.* 10*s.* The same at Harwood's sale, in 6 vols. (the sixth being Walton and Cotton, 1676, without Venables), for 42*l.* afterwards resold—Fergusson, 44*l.*

[1] Alas! that no friendly and reverential veto interposed to cancel the doggerel graven on his tomb!

and oblivion seeming to have fallen both on Walton's memory and on his work.

He had set up a high standard in angling literature, but it found neither rivals nor imitators. During the seventy-four years that elapsed between the date of the fifth edition and that of the first revival, only five names of any note are met with in this field, Chetham, Franck, Howlett, Bowlker, and Brookes. Of these, four were mere makers of manuals, more or less praiseworthy, and the fifth (Franck) stands out in ludicrous relief, self-pilloried by his own ponderous pomposity of style and arrogance of judgment.[1]

[1] "Richard Franck, Philanthropus," he styles himself. He was author of "Northern Memoirs, calculated for the Meridian of Scotland" (1694), in which he estimates Walton thus:—

"Arnoldus. Isaac Walton stuffs his book with morals from Dubravius and others, not giving us one precedent of his own practical experiments, except otherwise, when he prefers the trencher before the trolling-rod; who lays the stress of his arguments on other men's observations, wherewith he stuffs his undigested octavo; so brings himself under the Angler's censure, and the common calamity of the plagiary, to be pitied (poor man!) for his loss of time in scribbling and transcribing other men's notions. These are the drones that rob the hive, yet flatter the bees they bring them honey.

"Theophilus. I remember the book, but you inculcate his *errata;* however, it may pass muster among common muddlers.

"Arnoldus. *No truly, I think not.*"

Curt and conclusive, of a surety! So by no stress of courtesy, may this despised and muddling abortion of poor Isaac's be permitted to pass muster! And thereupon, one falls to thinking of the very many editions through which the condemned work has, after all, contrived to pass. How it has been illustrated by great artists, annotated by learned professors, been loved by readers of all classes, in all times, and treasured up as one of the most precious literary heirlooms of the age that produced it, while the pretentious "Northern Memoirs" can now hardly be had

Was it through the decline of faith, and the waning of the old superstition that, during this intermediate period, the angler and his lore were alike dethroned from their high places? Piscator, in the good old times, trod (in a figure) the dais, and wore cloth of gold, as a follower of the "Pleasures of Princes." He stood apart from the *profanum vulgus*, by virtue alike of his grave and dignified demeanour, and of the cloud of spirituality and recondite erudition with which he surrounded his art. He was *sui generis*. *Piscator nascitur, non fit*, was his cool assumption, even Parnassus' hill not seeming too lofty to serve him for a parallel.

In his decadence, on the contrary, all was changed. Cloth of frieze became the fashion of his raiment, and his position the common, everyday level (or perhaps a degree lower), with the implied obligation of giving the wall to any hunting or hawking passer-by. And having descended from his pedestal, the ὅι πολλοι, as usual, began to pelt him, with their jeers, and even a few, indeed, who were not of the ὅι πολλοι, and should have known better, stuck their burrs on him; and his literature, as we have just said, was dethroned with him, and lost, altogether, its ancient tone and standard.

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for love or money, and are ticketed "very scarce" in the catalogues of antiquarian booksellers. Curt and conclusive too, if thou couldst but have foreseen it, Master Richard Franck, *Philanthropus!*

That there are some good points, however, about "Northern Memoirs" cannot be denied. Its author was no cockney angler. He had gone further afield than pastoral Thames, or suburban Lea; he had thrown his fly on the waters of the great lakes, and had done battle with *salmo ferox* in his fastnesses. But his book on the whole, is as heavy and indigestible a lump of turgid rhetoric as ever encumbered the angler's bookshelf, or perhaps any bookshelf whatsoever, if the truth be told.

An angling writer (to establish a comparison) of this latter period, was apt to enter on the subject with a penny-whistle prelude of apology and deprecation. Smarting, it may be, from the sting of the Johnsonian definition of his sport, he wasted much mean and servile pleading to prove the injustice of the insinuation. He crept through his treatise on all fours, as it were, and backed out of it at the close, ungraciously and disgracefully—shrinking, often enough, from affixing his sign-manual to his work, through a latent dread (not altogether unfounded) of being identified with the lexicographer's memorable "fool."

The antique scribe's exordium, on the contrary, was in some such organ-note as this:

"Since Pleasure is a rapture, or power in this last age, stolne into the hearts of men, and there lodged up with such a carefull guard and attendance, that nothing is more supreame, or ruleth with greater strength in their affections, and since all are now become the sonnes of Pleasure and every good is measured by the delight it produceth: what worke unto man can be more thankefull than the discourse of that pleasure which is most comely, most honest, and giveth the most liberty to Divine meditation, and that, without all question, is the Art of Angling, which, having ever beene most hurtlessly necessary, hath been the sport or recreation of GOD'S Saints, of most holy Fathers, and of many worthy and reverend Devines, both dead and at this time breathing. For the use thereof (in its own true and unabused nature) carryeth in it neyther covetousness, deceipt, nor anger, the three maine spirits which ever (in some ill measure) rule in all other pastimes; neyther are they alone predominant, without the attendance of their severall handmaids, as Theft, Blasphemy,

or Bloudshed; for in Dice-play, Cards, Bowles, or any sport where money is the goale to which mens minds are directed, what can man's avarice there be accounted other than a familiar robbery, each seeking by deceipt to couzen and spoyle other of that blisse of means which God had bestowed to support them and their families? . . . But in this Art of Angling there is no such evill, no such sinneful violence, for the greatest thing it coveteth is, for much labour, a little Fish, hardly so much as will suffice nature in a reasonable stomacke: for the Angler must intice, not command his reward . . . shewing unto all men that will undergoe any delight therein that it was first invented, taught, and shall for ever bee maintained by *Patience* only. And yet I may not say only *Patience*, for her other three Sisters have likewise a commanding power in this exercise, for *Justice* directeth and appointeth out those places where men may, with liberty, use their sport and neyther doe iniury to their neighbours, nor incur the censure of incivility. *Temperance* layeth downe the measure of the action and moderateth desire in such good proportion that no excesse is found in the overflow of their affections. Lastly *Fortitude* inableth the minde to undergoe the travell and exchange of weathers with a healthfull ease, and not to dispaire with a little expense of time, but to persevere with a constant imagination in the end to obtaine both pleasure and satisfaction . . . And thus you see this Art is good, as having no coherence of evill; worthy of use, inasmuch as it is mixed with a delightfull profit: and most auncient as being the recreation of the first Patriarks."[1]

[1] "The Pleasvres of Princes, or Goodmens Recreations." Small 4to., 1614. Chap. I.

Measure, if you can, the interval which separates the pitiful puerility, characteristic of our angling lore in its intermediate period, and the above solemn laudation, wherein the praise of the art may be said to culminate, associated, as it is, with all things that are "lovely and of good report," named in a breath with the great, the wise, and the reverend, and, for an audacious and half profane apotheosis, caught up, as it were, in a glory, with the Saints of God! To measure the interval between these two, is, alas! to fathom also the depth of the fall.

But literary tastes, antecedently to this period, had undergone signal changes in a general sense, and not in the angling department solely. Artifice had too often been allowed to take the place of art, and "gilding refined gold" and "painting the lily," had ceased to be the heresies they were once esteemed. To be simple and natural was a rule disused, in fact, whether in literature, or in life; nature had exchanged roses for rouge, and simplicity had acquired a *penchant* for powder and patches.

And at the acme of all this came Moses Browne (formerly pen-cutter, afterwards ordained priest, and the right man at the right time, in his own estimation . . .), bent on endowing the world with a new edition of the "Compleat Angler" enhanced with some finishing touches of his own. And by dint of oil and emery, elbow-grease,

Moses Browne's First Edition, 1750.[1]

[1] "The Compleat Angler: Or, Contemplative Man's Recreation. In Two Parts. Containing, I. A large and particular Account of Rivers, Fish-ponds, Fish, and Fishing: Written by the ingenious and celebrated Mr. Isaac Walton. II. The best and fullest instructions how to angle for a *Trout* and *Grayling* in a clear Stream. By Charles Cotton, Esq.; and published by Mr. Walton. Comprising all that has been accounted Valuable, Instructive, or Curious, that has ever appeared

and self-sufficiency, a new edition was produced in such an advanced state of French polish, as was considered creditable alike to the parts and patience of the manipulator. Old Izaak's "inaccuracies" and "redundancies" were pruned away with an unsparing hand, and his "absurdities" suppressed altogether. His "rough places," not to speak it profanely, were "made smooth," and his "high places" brought, perhaps, a little low, by the same process. We acknowledge our obligations to Moses Browne for his revival of a book that had too long fallen into desuetude, but we mutter, *anathema maranatha!* in a mild sense, nevertheless, over such priggish impertinence.

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on this Subject. Interspersed with a Variety of practical Experiments; learned Observations; beautiful Descriptions; philosophical, moral, and religious Reflections; Pieces of innocent Mirth and Humour; poetical, Compositions, &c., so as to render it entertaining to Readers of every Taste and Character whatsoever: with Exact Representations of all the Fish, and the Addition of several Copper Plates, designed as an Embellishment to the work. Carefully and correctly published, from the best editions, with a number of occasional Notes. By Moses Browne, Author of Piscatory Eclogues. To which are added, The Laws of Angling; and an Appendix, shewing at one View, the most proper *Rivers*, particular *Haunts*, *Baits*; their *Seasons*, and *Hours* in the Day of Biting; *General Directions in Practice*, for every kind of *Fish* that is to be angled for; alphabetically disposed, in a Method peculiarly useful, and never yet attempted. With short Rules concerning the *Tackle*, *Baits*, the several ways of *Fishing*, and *Weather* proper for Angling.

"London: Printed and Sold by Henry Kent, at the Printing-office in *Finch Lane*, near the *Royal Exchange*, MDCCL." 12mo.

Collation: 16 pages preliminary; 312 pages, viii. (Index). Frontispiece by H. Burgh and five separate illustrations besides cuts of fish in text.

Haworth, 908, 11*s.* Haslewood, additional illustrations, 2*l.* 2*s.* Valentine, 235, 2*s.* 6*d.* Cotton, 165, 1*l.* Taylieure, 235, 3*s.* 6*d.* Edwards, 6*s.* 6*d.* Milner, 157, 7*s.* Stace, 83, 2*s.* 6*d.* Bindley, 6*s.* with Bowlker. Higgs, 19, 1*l.* 3*s.* Pickering, 308, 4*s.* and 6*s.* White Knights, 9*s.*

Moses Browne's first edition appeared, as has been shown, in 1750. Its general appearance indicated but little typographical progress during the hundred years that separated it from its first prototype. The woodcuts of fish are especially coarse and inferior to the corresponding plates in the edition of 1653, and the praise to be awarded to the more ambitious scenic illustrations, must be restricted to the choice of subject.

The frontispiece shows, in the foreground, a languid-looking fine gentleman, in a cocked-hat and bob-wig, with a fish between his fingers, and a couple of rods, or rather pokers, lying at his feet, is seen seated, *sub tegmine fagi*, by the side of a stream, in a pensive posture, while, in the middle distance, sits just such another fine gentleman, with just such another bob-wig and poker, his back turned to the spectator, and his legs, apparently, dangling in the water. These two love-lorn Adonises represent, we presume, the ideal angler of the day, as he appeared in his court costume, in the suburban purlieus of Putney or Islington, more engrossed with his ruffles than his sport, and in the habit of inditing a sonnet to his "Mistress' eyebrow," when the bleak left off biting.

Browne's edition was preluded by an "Editor's Preface," in which he certainly evinces much enthusiasm for his author. But how little he was acquainted with the incidents of Walton's life, and how very gradually, in this respect, he flounders out of error into truth, may be judged by the fact that, while adverting to Cotton's contribution of the second part, he states that he (Cotton) MARRIED WALTON'S DAUGHTER; an error which he repeats, nine years after, in his second edition, and only corrects in the third (1772), when he opens his eyes at

last (thanks to Oldys's Memoir) to the adoptive character of the relationship.

The "Appendix" and "Short Rules," supplied by Browne, were useful additions to the original work.

Browne's second reprint appeared in 1759, all but coming into direct collision with Hawkins' first edition, published in the following year, and giving rise, as it was, to certain heart-burnings and jealousies on both sides. He announces it, in the title-page, as "very much amended and improved."

Moses Browne's Second Edition, 1759.[1]

[1] "The compleat angler: or, contemplative man's recreation. In two parts. By the ingenious and celebrated Mr. Isaac Walton and Charles Cotton, Esq.; I. Being a discourse of rivers, fish-ponds, fish, and fishing. II. Instructions how to angle for a *Trout* or *Grayling* in a clear stream. Correctly and very accurately published. (With draughts of all the fish: ornamented with a number of copper plates, and a great variety of useful and copious notes.) By Moses Browne, author of Piscatory eclogues, *etc.* The Second Edition, very much amended and improved. With the laws that concern angling. And an appendix, which shows at one view, the proper rivers, haunts, baits, seasons, and hours of biting: general directions, *etc.*, for every fish that is to be angled for; alphabetically digested, in a method singularly useful, and never yet attempted. With short rules relating to the tackle, baits, the several ways of angling, and weather improper and proper for the sport. The whole comprising all that is valuable, instructing, or curious, that has appeared on the subject. Peter saith unto them, ... John xxi. 3. London: printed and sold by Henry Kent, *etc.* 1759." 12°.

Collation: frontispiece, pp. xxiv, 216; front. part 2; pp. 217-340, viii. (Index), and 8 plates.

Higgs, 44, 1*l.* 1*s.* Cotton, 166, 10*s.*, and with an autograph of Moses Browne, 1*l.* 4*s.* Taylieure, 237, 5*s.* Donovan, 902, 3*s.* Milner, 158, 7*s.* 6*d.* Stace, 84, 3*s.* 6*d.* Lowndes, 714, 4*s.* Walsh, 74, 2*s.* 6*d.* Haslewood, 10*s.* 6*d.* Pickering, first sale, 6*s.* White Knights, 1*l.* 3*s.* Bindley, 1*l.* 17*s.* Skettell, 2*l.* Stanley, 3*l.* 5*s.* Towneley, 3*l.* 15*s.* Strawberry Hill, 3*l.* Utterson, 1*l.* 5*s.* Crawford, 1*l.* 19*s.*

One of the improvements (not an infelicitous idea) was the inclosing "within particular marks, the parts which treat merely of Directions for the Sport, that they may be passed over, and nothing but the entertaining parts of the Book present themselves for those to whom those other might appear dull and unpleasant; at the same time that it will answer the double purpose that such who want more immediately to peruse the aforesaid Directions, &c., may find them more readily by these marks and follow them (as in a chain) through the several pages."

The above is extracted from the "Editor's Preface," which for this edition had been re-written, giving a few more details of Walton's career, but perpetuating, as we have already shown, the old error touching his relationship with Cotton.

Some new engravings (four in number) are also added to this reprint, from the same hand, that of H. Burgh.

Browne's spurious revival was now to be succeeded and superseded by another and more permanent one, that of Mr. John Hawkins, in 1760, and the announcement of which in the prints of the day gave rise, as we have just said, to sundry skirmishes and passages of arms between the rival editors.

Hawkins' First Edition, 1760.[1]

[1] "The Complete Angler: Or, Contemplative Man's Recreation. Being a Discourse on Rivers, Fish-ponds, Fish, and Fishing. In Two Parts. The First written by Mr. Izaak Walton, The Second by Charles Cotton, Esq.; To which are now prefixed, The Lives of the Authors. Illustrated with Cuts of the several Kinds of River-Fish, and of the Implements used in Angling, Views of the principal Scenes described in the Book, and Notes Historical, Critical, and Explanatory.

"London: Printed *only* for Thomas Hope, at the *Bible* and *Anchor*, opposite

We hardly know whether the triumph of the "Compleat Angler," on its first advent, in the thick of the great Roundhead and Cavalier struggle, was an incident more paradoxical in its kind, than the re-establishment of the pastoral as an English classic in

> "The tea-cup times of hood and hoop,
> And when the patch was worn."

Perhaps we may infer from the fact, that the tide of affectation and false graces in literature was already beginning to ebb, and that the public taste was returning to a sounder and saner order of appreciations.

At all events, in this new edition, the original text was restored to its primitive purity; the pruning-knife was not resumed; all poetical tinkering was repudiated, and old Isaac's "redundancies," "superfluities," and "absurdities," were brought back to light, and left to stand or fall on their own merits or demerits.

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the North-gate of the *Royal Exchange*, *Threadneedle Street;* and sold by him and Sackville Parker, at *Oxford;* Richard Matthews, at *Cambridge*, and Samuel Trimmer, at *Derby*. 1760."

Collation: frontispiece, pp. lvi. xxii. 304, portrait (Cotton), pp. xlviii., iv., ii., iv., 128, viii. (Index), 14 plates. The engravings, by Ryland, from designs by Wale, are dated 1759. Ryland's history is a tragic one, he was executed on a charge and presumption of forgery, in 1783.

Haworth, 912, 2*l.* 11*s.* Higgs, 46, 1*l.* 15*s.* Valentine, 237, 1*l.* 4*s.* Cotton, 168, 1*l.* 7*s.* Strawberry Hill, in old red morocco, 15*l.* Taylieure, 238, 17*s.* Milner, 159, 2*l.* 14*s.* Haslewood, 3*l.* 3*s.* Walsh, 71, 12*s.* Bindley, 1*l.* 17*s.* White Knights, 1*l.* 3*s.* Skettell, 2*l.* Stanley, 3*l.* 5*s.* Towneley, 3*l.* 15*s.* Utterson, 1*l.* 5*s.* Crawford, 1*l.* 10*s.*

It was a gage thrown down to Vandalism, whereat Vandalism, in guise of Moses Browne, was no doubt mightily astonished.

Browne's recriminations, and the charges he brings against Hawkins of plagiarism and appropriation, seem to us quite unfounded. That Wale, in Hawkins' reprint, adopted the same series of subjects for his illustrations as Browne's designer, is a fact, but these subjects rather forced themselves on the choice of the artist, than were sought for by him, and were certainly the most salient, for artistic purposes, the work contained. This interpretation has been confirmed, in recent times, by the example of Stothard and Absolon, both artists of unquestionable originality, but who have worked in precisely the same grooves as their predecessors. Apart from this, the treatment of the subjects by Wale was altogether dissimilar; he avoided the anachronisms into which the former designer had fallen, and with the exception of the allegorical frontispiece, which, like most allegories, was mere "leather and prunella," his series of drawings assuredly bore away the bell from those of his competitor.

As to Browne's asseveration that Hawkins' life of Walton was merely borrowed from his own, the charge is simply absurd. Browne wrote no life of Walton worthy of being so called. He merely swept together some loose biographical litter, in the course of his editing, but took no pains either to sift or to enlarge it as the years went by.

Hawkins was the first biographer of Walton in any tangible sense, and it is on his foundation that after workers in the same field have built up the fabric to fuller and more complete dimensions. That his memoir is meagre, insufficient, sometimes

inexact, is true, but to judge justly of it we must judge leniently; remembering how many and great were the difficulties that beset the task and that baffled the seeker. How essentially private, tranquil, and unobtrusive, for instance, Walton's career was, from first to last; how, though associated with some of the greatest and wisest of his time, he took no rank with them in public places, under the eyes of men, but sought them out in their retirement, sitting meekly at their feet, in their shadow . . . meekly, not servilely; how, at a comparatively early age, he withdrew to his country retreat, hiding himself still more effectually in the seclusion of his study, and in those pastoral pursuits which were his chief delight; and how, finally, he lived, for the most part, at a period of great political ferment and convulsion, and in the midst of such doing and undoing as is apt to sweep away the traces of secondary events, and of the routine of ordinary existences.

Writing biography under such circumstances is like deciphering the characters on a tomb, that the rains of centuries have channelled, and that moss and lichen have overgrown. A word here, a line there, may be made out, but the most patient effort, the most unfailing sagacity, are required to produce a continuous and perfect transcript of the whole.

The life of Walton, as we possess it now, is, in fact, a mosaic by many hands; but to Hawkins accrues the merit of having been the earliest worker in the quarry, if not the most consummate and successful one.

His edition of 1760 was in demy octavo, and of a goodly aspect, printed on fine paper, and with bold, legible type. Of the figures in the plates, it was stated in a note, that they were

"dressed in the habit of the times," and the plates themselves were declared in an advertisement to have "cost upwards of a hundred pounds."

The work was also announced as being "the only correct and complete edition."

The biography of Walton extends to fifty-six pages, and that of Cotton, by W. O[ldys], to forty-eight. The annotation is copious, and has been, for the most part, retained in subsequent reprints.

Hawkins' Second Edition, 1766.[1]

Hawkins' so-called second edition, in 1756, is but a re-issue of the first, with a new title-page.

Moses Browne's Third Edition, 1772.[2]

In proof that Browne's version had not fallen into absolute disfavour, a third and last edition was produced in 1772, "greatly improved in a number of places above any of the preceding ones, by the addition of twenty pages and of several useful notes of

[1] "The Compleat Angler: or, Contemplative Man's Recreation. Illustrated with upwards of thirty copper cuts of the several kinds of river fish, and of the implements used in Angling, views of the principal scenes described in the Book, engraved by Mr. Ryland. To which is now prefixed, the Lives of the Authors and Notes Historical, Critical, and Explanatory. The Second Edition. London: Printed for J. Rivington, at the *Bible* and *Crown*, in *St. Paul's Church-yard;* J. Caslon, in *Stationers Court;* and R. Withy, in *Cornhill.* MDCCLXVI."

Milner, finely bound, 160, 5*l.* 15*s.* 6*d.* Higgs, 48, 1*l.* 5*s.* Valentine, 238, 8*s.* 6*d.* Pickering, 309, 1*l.* 1*s.* Haslewood, additional illustrations, 1*l.* 11*s.* 6*d.* Walsh, 73, 1*l.* 13*s.* White Knights, 4364, 18*s.* Bindley, pt. iii., 1936, 9*s.*

[2] "The Compleat Angler: or, Contemplative Man's Recreation. In Two Parts. By the ingenious and celebrated Mr. Isaac Walton, and Charles Cotton, Esq; I. Being a Discourse of Rivers, Fish-ponds, Fish, and Fishing. II. Instructions how to angle for a Trout or Grayling in a clear stream. Correctly and very accurately published. (With draughts, of all the fish; ornamented with a number

Directions for the Sport. The Songs," he adds, "that are simple and natural, wrote with humour and character, I have endeavoured to make still more agreeable by indulging myself in an inclination I found of setting each to music, as they now for the first time appear, and are my only public and perhaps my last attempt in which I shall aim to please myself or others in this way."

There is no life-belt like vanity in literary aquatics, and, armed with this accoutrement, Browne strikes out, persistently, in a sea that had grown over rough for him, and appeals, as before, to the public, for support and commendation, on the primitive and offensive ground of his tinkering and tampering. "I shall be pleased," he says, "to have the closest comparison made between us, with the acutest eye of the candid and judicious, especially the *Poetical Parts*, that cost me much labour, and indeed (the italics are ours) *of necessity required my indispensable help*."

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of copper plates, and a great variety of useful and copious notes.) By Moses Browne, author of Piscatory Eclogues, *etc.* The Eighth Edition, with the addition of all the songs set to music. Also the Laws that concern Angling. And an Appendix which shews at one view . . . . rules concerning . . . . weather improper and proper for the sport. The whole comprising all that is valuable, instructing, or curious, that has appeared on the subject. Peter saith . . . . John xxi. 3. Walton's own motto to First Edition. London: Printed and sold by Richard and Henry Causton (successors to the late Mr. Henry Kent), at the Printing Office, No. 21, Finch Lane, near the Royal Exchange. 1772." 8°. Collation: frontispiece, pp. xxiv., 238 (the last blank); *front.*, pt. 2, pp. 239-363, viii. (Index), 8 leaves. The plates are the same as in the 1759 edition.

Haworth, 909, 6*s.*; and 911, 13*s.* Valentine, 236, 5*s.* 6*d.* Higgs, 45, 2*l.* 3*s.* Bindley, 9*s.* White Knights, 15*s.* Edwards, 6*s.* 6*d.*

That the public did not respond very cordially to this pathetic and positive appeal, may be inferred from the fact, that our irreverent editor's Walton-done-Browne seems to have sunk like a stone, soon after this, into the depths of Lethe, to be fished up therefrom no more—at least by him.

But while we are severe on the editor, let us be just to the man. Browne was a *parvenu*, it is true, but a *parvenu* in the most honest and honourable sense. From a very low rank in life, he made his way upward, by dint of energy and talent, and through much penury, neglect, and vicissitude, to the dignified position of Vicar of Olney, and afterwards Chaplain of Morden College, in Kent. In the record of his chequered career, no noticeable blot is to be discovered, and that he was infected with the prevailing literary foibles of the time is by no means to be visited on him alone.[1]

Even on Waltonian ground, it is well to accord him what

[1] Browne entered into holy orders, under the patronage of Hervey, author of the "Meditations." Besides his piscatory poems, he was the author of a volume entitled "Sunday Thoughts," and several other pieces, some of which are possessed of considerable merit. In his youth (he was born in 1703), he wrote two dramas, which were represented together, and have pretty nearly an equal degree of merit. They were "Polidus," 1723, and "All Bedevilled," also 1723. Neither of them, however, was performed at a theatre royal, or even by regular actors; but only by some gentlemen of the author's acquaintance, for their own diversion, and the gratification of his vanity, at a place which, in the title-page, is called the private theatre, in St. Alban's Street.—"Biographia Dramatica," vol. i.

"It was in his house," says a Saturday Reviewer, "that Lady Hesketh lodged, when she came to the dreary lace-making town of Olney, to cheer the spirit of Cowper." His poems, though they have not obtained a place in the general collections, are, in Southey's opinion, "better entitled to it than some that are found there."

praise we may. That Hawkins was the reviver, *de facto*, of the "Compleat Angler," is undeniable; but how far he was stimulated thereto by Browne's sham revival, is a question we will leave open to the latter's advantage, if advantage there be. That Browne was really fond of the work he maltreated, is evident from his affectionate praise of it; and it is possible that out of that very fondness sprang the errors of judgment that have drawn down on him the strictures of Walton's more respectful admirers.

Hawkins' Third Edition, 1775.[1]

Hawkins' third edition was again a paginary reprint, and in the same form. Copies of this issue, as of the first, are scarce.

The fourth edition was published in 1784, "with large additions." In the editor's (now Sir John Hawkins) advertisement, he states that he had revised the work, and inserted "sundry such facts, discoveries, notices, authorities, and observations, as he flattered himself would

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[1] "The Complete Angler; or, Contemplative Man's Recreation. Being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing. In Two Parts. The First written by Mr. Isaac Walton, the Second by Charles Cotton, Esq. Illustrated with upwards of thirty copper cuts of the several kinds of river-fish, of the implements used in Angling, and Views of the principal scenes described in the Book. To which are prefixed, the Lives of the Authors, and Notes Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. The Third Edition. London, Printed for John and Francis Rivington (No. 62), at the Bible and Crown, in St. Paul's Church-yard; and T. Caslon, in Stationers' Court. MDCCLXXV." 8vo.

Collation: Frontispiece, pp. lxxvii. 304; portrait of Cotton; pp. xlviii. x. 128, viii. (Index), and 14 plates.

Stace, 85, 3*s.* 6*d.* Taylieure, 239, 3*s.* Valentine, 239, 3*s.* Cotton, 169, 15*s.* Haslewood, 8*s.* 6*d.* Bindley, 9*s.* Lowndes, 5*s.* 6*d.*

Hawkins' Fourth Edition, 1784.[1]

greatly tend to improve it." He then goes on to explain that he had enlarged the Life of Walton, and substituted a "new account of Mr. Cotton, extracted, chiefly from his own writings, less diffuse and desultory than that which accompanied the former edition."

The suppressed memoir, as we have already intimated, was the work of Oldys, whose initials are appended to it, and who died the year after its publication. The new biography was by Hawkins himself.

To the Appendix is added an account of fish taken by a gentleman in Wales from 1753 to 1764, and also an "Ecloga Piscatoria," attributed to Metastasio.

Modern commentators have been slow to acknowledge the value of Hawkins' editorial services. They pooh-pooh his Piscatorship, carp and cavil at his science, and put on double spectacles to discover his enthusiasm—and fail. That he had weak points, and that these were of them, we do not deny; but as a pioneer in his department, he has, we repeat, a claim

[1] "The Complete Angler, or Contemplative Man's Recreation; Being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing: in Two Parts; The First written by Mr. Isaac Walton, the Second by Charles Cotton, Esq; with the Lives of the Authors, and Notes Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. The Fourth Edition, with large Additions. London, Printed for John, Francis, and Charles Rivington (No. 62), at the Bible and Crown, St. Paul's Churchyard. MDCCLXXXIV."

Collation: Frontispiece, pp. lxxxii. 268; portrait of Cotton, pp. xxxiv. iii. x. (Index), and 14 plates.

Lowndes, 719, 3*s.* Haworth, 913, 7*s.* 6*d.* Stanley, 11*s.* Bliss, 3*s.* 6*d.*

on our regard and recognition, which it would be ungracious to repudiate.

Five years, however, after the date of this fourth edition, the "Compleat Angler" was orphaned of both its editors. Moses Browne departed hence in 1787, at the ripe age of eighty-four; and in 1789 Hawkins also, though a much younger man, rested from his labours.

That there was no cause for despondency on this ground, we are aware; and looking from that epoch, down the long vista of the coming years, we see editors, many and able—editors, and still editors, in ever-increasing numbers, flocking to the rescue. What,—if in a perverse mood,—we were to start a heresy and wish the procession had been less multitudinous; not that there had been fewer reprints, but fewer editors. What, if we suggested that something less of heavy learning and abstruse research would have been a more merciful dispensation under the circumstances—that the Pelion of Erudition, piled on the Ossa of Science, is an overwhelming accompaniment, for such a work as the one under review! What—to throw aside all reservation—if we were to opine that Walton's pretty pastoral had been hardly dealt with, and that it may be neither good taste, nor sound judgment to flood the obscurity of our antique literature with the garish noonday of the nineteenth century—to bring the two into collision—the stained oriel, on the one hand, with its beautiful dapplings of many-coloured lustre, and the broad, white casement on the other, dazzling, without fleck or flaw! We have not averred these things, however—we have merely dropped them, with a "peradventure" . . . . have our readers anything to say?

One avowal we will make, however, "out and out." Modern critics there are, who have indulged in many thin-lipped sneers at old Izaak's superstition and fond credulity. Against this we are bound to put in our protest. Walton was essentially a man of his time, walking by the lights of his time; we have no right to exact from him the wide-awake knowingness and scepticism of later days. Superstition, besides, struck its roots deep in the organisation of the angler of that period; it was lord and master over him, in fact. It made choice of the time when he should fish, and of the path that he should take. It had something to say of the ordering of his apparel, and much of the appliances of his tackle; it crept into his bait-box; it was kneaded up with his paste; it even twisted itself into the links of his line, and made marvellous havoc of the fish he took. It was parcel grotesque, parcel ghastly; it tampered with mummy's dust, and dead men's fat; it dabbled in mystical oils and occult chemistry; it was astrological, necromantical, diabolical; it was anything and everything, in short, save simple and matter-of-fact and sensible.

But it must be acknowledged, as an offset against this, that certain of the old-world writers on the sport were little short of heroical in their fashion of building up to his complete stature, their ideal Angler.

Something in this way the structure rose.

He must have simple-mindedness — (that was the raw material, and indispensable enough, Heaven knows!) He must be a general scholar, skilled in all the liberal sciences; and a grammarian, to know how to discourse fitly of his art. He must have sweetness of speech, "to intice other to share his

delight;" and "strength of arguments to maintaine and defend his profession." Knowledge, too, of the sun, moon, and stars, he should possess. He should be well versed in geography and practised in navigation. He should also be an adept in music, that "whensoever eyther melancholy, heavinesse of thought, or the perturbation of his own fancies, stirreth up sadnesse in him, he may remove the same with some godly Hymne or Antheme."

In addition to all this, he must be well grounded in faith, patience, moderation, and charity. He must be very humble, and, at the same time, strong and valiant, so as "neyther to be amazed with stormes nor affrighted with Thunder." He must be generous, "not working for his owne belly, as if it could never be satissfied," and of "a thankefull nature, praising the Author of all goodnesse." And to wind up, he must be of a perfect memory, and of a strong constitution of body, "able to endure much fasting, and not of a gnawing stomacke."[1]

In a word, this consummate angler must be able to square the entire circle of the sciences, combine the various perfections of the philosopher, the stoic, and the Christian, and be an "admirable Crichton" to boot, in general accomplishments! No wonder such men, or any faint approach to such, were styled "gentlemen anglers," and one may picture their dignified gait, and the grave, scholastic pensiveness of their countenances, as they paced, angle in hand, the shaven lawns of Thames, or traced the meanderings of classic Dove. These, surely, were

[1] "The Pleasvres of Princes, or Good mens Recreations." 1614. Chap. 3. "Of the Anglers apparrell, and inward quallities," p. 15.

not the men to apologise for the practice of their art, as we have shown to have been done by certain of their degenerate descendants. Johnsonian jokes, Byronian sarcasms, or the jeers of the critics aforesaid, would have bounded off them like hailstones from a slate roof. No vulnerable heel had they for such puny shafts to gall. To them angling was as much a matter of praying as of playing, for was there not an entire series of pious ejaculations for the devout angler's special use and benefit? Ejaculation the first, when he crossed his threshold in the morning twilight; ejaculation the second, when he first dipped line in water; ejaculation the third, when the fish took the bait; and ejaculation the fourth, when he was fairly landed. Apologise, forsooth! not they. The pastime was *ars nobilis* to them, in the broadest sense. They magnified their vocation, seeking to raise it above all other sports, by stress of much subtlety of argument and considerable scope of fancy, almost putting the shoes off their feet the while, as if it were, in some sort, holy ground.

And time and the world have dealt gently with these men, and with their works, keeping the memory of the former green, and storing up the latter in lavender, as Izaak's hostess stored her sheets. In spite of new lights and wide-awake knowledge, we cling to the old books still, loving them for their *naïveté*, their single-heartedness, and that unfading freshness of country life which hangs persistently about them, and which even now recalls to our ear the leaves' ripple and the river's murmur, as we thread their lines and turn their pages.

Whereupon, reissuing out of that Egyptian darkness, into the full modern daylight once more, do we bring back with us on

our lips a smile or a sneer? Not the latter, surely, O worshipful critics—there is no need. We are wiser, it is true, than our forefathers, more scientific, less credulous, but that we are better men, or even very much better Anglers (which is one of the chief points in question), is not proven.

Recovering from this digression, we find Mr. John Sidney Hawkins standing in his father's shoes, and presenting us, in 1791[1] (redated 1792)[2], and 1797[3], with two further editions of our favourite book. In the former he calls attention to certain "corrections and additions of the last editor found in the margin of his copy of the fourth edition, which, though not many, have

Hawkins' Fifth and Sixth Editions, 1791 and 1797.

[1] "The Complete Angler, or Contemplative Man's Recreation: being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing; with the Lives of the Authors, and Notes Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. The Fifth Edition, with Additions. London, Printed for J., F., and C. Rivington (No. 62), St. Paul's Churchyard. 1791." 8°.

Collation: Frontispiece, pp. lxxxii. 268; portrait of Cotton, pp. xxxiv. (the last misprinted xxiv.), iii. x. (Index), and 9 plates.

Haworth, 914, 6*s.* and 1*l.* Valentine, 240, 1*s.* Cotton, 170, 5*s.* Taylieure, 24, 1*s.* 6*d.* Stace, 86, 4*s.* Lowndes, 721, 3*s.* and 4*s.* 6*d.* Bindley, 1*l.* 8*s.*, large paper.

[2] "The Complete Angler, or Contemplative Man's Recreation: being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing; with the Lives of the Authors, and Notes Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. The Fifth Edition, with Additions. London, Printed for F. and C. Rivington, G. G. I. and I. Robinson, W. Goldsmith, J. and J. Taylor, R. Faulder, Scatcherd, and Whitaker, and E. Jefferey. 1792." 8°.

This is the 1791 edition, with a new title-page, the title of the second part, dated 1791, being retained. The greater portion of the impression appears to have been thus treated, and copies retaining the original title-page are very rare, and have not been hitherto noticed. One is in the collection of Mr. Cooling of Derby.

[3] "The Complete Angler, or the Contemplative Man's Recreation: being a

been all made use of on this occasion, from a wish that the book might receive the advantage of his last corrections. I have in no other respect," he adds, "varied from the last of the former editions, excepting when it was warranted by some memoranda of my father's, being wholly unacquainted with the subject."

The plates in this reprint are reduced in number, the remainder being worn out; but the book, we are told, is "printed with a better type, and on better paper, than could otherwise have been afforded."

These latter improvements appeal, we are bound to confess, more to our faith than our sight.

The edition of 1797 is again a paginary reprint, the engravings (with the exception of the tackle plates) being now suppressed altogether. The renewed assurance of better type and paper becomes, this time, a fib of the first magnitude. Very shabby and seedy specimens, in fact, are these last of the direct Hawkins series, which they close unworthily. The circumstance of Mr. John Sidney being "wholly unacquainted with the subject," and therefore as wholly devoid of zeal and enthusiasm, accounts,

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Discourse on Rivers, Fish-Ponds, Fish, and Fishing..... with the Lives of the Authors, and Notes Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. The Sixth Edition, with Additions. London, Printed for F. and C. Rivington, G. G. and I. Robinson, J. and J. Taylor. R. Faulder, W. Bent, I. Scatcherd, E. Jefferey, and T. N. Longman. 1797." 8°.

Collation: Frontispiece, pp. viii. lxxvi. 263; portrait of Cotton; pp. xxxii. 111, x. (Index), and 3 plates of tackle.

Valentine, 241, 3*s.* Haworth, 915, 5*s.* Haslewood, 8*s.* 6*d.* Bindley, 15*s.* fine paper. Only fifty copies of the latter printed.

we suppose, in some degree, for their threadbare and declining condition.

But the age is declining also, and a new era is about to dawn. Presently we cross the threshold of the nineteenth century, and have presentiments of better and grander things.

Bagster's First Edition, 1808.[1]

The better come first, in the shape of a handsome octavo reprint, by Bagster in 1808. This is the "tallest" edition we have seen hitherto, overtopping, as it does, by a whole head and shoulders, its puny ancestor of 1653. But the pigmy, as our readers are aware, was destined to become gigantic in its later growth.

Bagster's present version was also printed in royal octavo

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[1] "The Complete Angler; or, Contemplative Man's Recreation; being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing. In Two Parts: the First written by Mr. Isaac Walton, the Second by Charles Cotton, Esq. With the Lives of the Authors, and Notes Historical, Critical, Supplementary, and Explanatory. By Sir John Hawkins, Knt. London, Printed for Samuel Bagster, in the Strand. 1808." 8°. & 4°.

Collation: half-title: ("The Complete Angler. The Seventh Edition. With improvements and additions, both of matter and plates," with woodcut of angler above), frontispiece, title, pp. 512, and 14 plates.

Haslewood, in the "Censura Literaria," speaks of this edition as having been disclaimed by Mr. J. S. Hawkins, and refers to the "Gent. Mag.," January 7, 1809, p. 6.

Valentine, 242, 4to., 1*l.* 6*s.* Higgs, 49, with extra illustrations, 63*l.* Lowndes, 722, 8*s.* 6*d.* Taylieure, 243, 4*s.* 6*d.* Haworth, 916, 1*l.* Haslewood, 4to, with MSS. and additional illustrations, 5*l.* 7*s.* 6*d.* Bindley, 1*l.* 8*s.*, large paper. Prince, 7*l.*, 4to., with extra illustrations. Drury, 19*s.* Brockett, 1*l.* 10*s.* Stowe, 1*l.* 1*s.*, large paper. Utterson, 2*l.* 5*s.*, extra illustrations. Strettell, 7*l.* 2*s.* 6*d.*, 4tc., with proofs of the illustrations of the edition of 1815 inserted. Baker, 4*l.* 4*s.*, with duplicate set of plates. Beckford Library, Nov. 1883, 4to. 15*l.*

and quarto,[1] and was, in all its forms, of a very comely presence. It is Hawkins *redivivus* as regards the notes and biographies, but the new editor (Bagster himself, we believe,) revised and made some additions to the former. The engravings are still those of Ryland from Wale, but executed afresh from the original drawings, by Audinet, and in a very creditable style. The plates of fish in the text, also by Audinet, are finely finished, and faithful, and are the best associated, hitherto, with the work. New views of "Pike Pool" and of Cotton's Fishing House, taken by Mr. Samuel, are amongst the illustrations. Dr. Bethune, indeed, doubts whether the plates of fish have since been surpassed; but this we think an injustice to the series that illustrated the following edition.

Portraits of Walton, Cotton, and Hawkins, as well as of Sanderson, Hooker, Wotton, Herbert, and Donne, were given in this reissue, for the first time.

Much enthusiasm has been lavished on Bagster's first edition. Mr. Symonds Higgs' quarto copy was illustrated with above two hundred and seventy prints and drawings, consisting of copies of rare portraits, proof impressions of plates of fish, topographical prints, monuments, &c. It was bound for him by Gosden, as we learn from a note in Higgs' sale catalogue, at five guineas price; the bands of the book being made of wood from the door of Cotton's fishing-house, taken off by Mr. Higgs near the lock, where he was sure old Izaak must have touched it. It sold for 63*l.* at the dispersion of that gentleman's library.

[1] The quarto copies were published at five guineas, and are now very rare, great part of the stock having perished in the fire at Bagster's warehouse.

Mr. Higgs, by the way, proved himself, in this latter instance, to be a singular mixture of the idolater and the iconoclast.

"Gosden's own illustrated copy," says Dr. Bethune "(if I make out correctly a pencilled note appended to the above), unbound, single leaves, in a portfolio, was disposed of at 110*l.*!"

It was probably about this period that angling-book collecting first took shape and consistence. At all events, the earliest record of it, that has come under our observation, occurs in a sale-catalogue of the library of Philip Splidt, Esq. (1814), in which attention is specially invited to a "very rare collection of books on angling." But that the taste was not then what it was destined afterwards to become—one of the manifold phases of bibliomania—is evident from the circumstance that this so-called "rare collection" consisted of but twenty-seven volumes, and that scarcely a single work amongst them merited the designation in any serious sense.

How little zealous research had, hitherto, been brought to bear on the question, is shown by Mr. Ellis's "Catalogue of Books on Angling, with some brief notices of several of their authors," which he contributed to the "British Bibliographer" in 1811. This earliest register of the literature of the sport contains but eighty-six works, although it *should* have included nearly twice that number.

Of the amount of labour accomplished since then, and of the large increase of angling-books, within the last fifty years, our readers will have an idea when we inform them that the latest list, the "Bibliotheca Piscatoria,"[1] for the compilation of which

[1] London: W. Satchell, 19, Tavistock Street, Covent Garden, 1883.

the present writers are responsible, includes no less than 3,158 editions and reprints of 2,148 distinct works on the sport, the fisheries, and fish-culture.

As regards the modern multiplication of such books, there can be little question that it is to be attributed less to the numerical increase of anglers, than to the improved character of the works themselves, and to the wider range of subjects which they now embrace. Recent days have, in fact, brought back to the angler and his literature, a reaction and a rehabilitation. With Sir Humphry Davy and Christopher North was ushered in an era of sound, practical, philosophical, and manly writers, who have succeeded in raising the art to a fair average level, as remote from the mystical assumptions of the earlier epoch, as from the maudlin feebleness that stamped the period of its decadence. And with this position we have every reason to be satisfied.

Mr. H. R. Francis, in his clever Cambridge Essay,[1] entitled "The Fly Fisher and his Library," recommends the association of a collection of angling-books with the plant of every angling club in the kingdom, a motion which, in our first edition, we seconded cordially, recommending it, in particular, to the adoption of the "Walton and Cotton Club," on which body corporate, from its more metropolitan position, seemed to devolve the right of initiative.

By way of amendment we would suggest that such libraries should be cosmopolite in their character, and not exclusively British, as collections of the kind have hitherto been. So long

[1] London: J. W. Parker and Son, 1856, pp. 233-60.

as the English angler plied his craft within his insular limits alone, his farthest-falling line never reaching beyond John o' Groat's house on the one hand, and the Land's End on the other, it was natural he should be indifferent as to what foreign professors might have to say of his sport. But now, that he may cry with Ulysses,

> "I have become a name,
> For always roaming with a hungry heart"—

now that *Ultima Thule* knows the ripple of his fly on its boreal waters—that the banks of Pyrenean streams keep the track of his footprints—that Superior and Erie and Ontario have yielded to his skill their gigantic broods—that India and Africa have paid him tribute, and that, at last, even Australian rivers are being peopled by his instrumentality—now, in short, that he has "whipped all creation," though not in the bellicose American sense, surely it is time that his library doors should be opened to the contributions of other lands and other languages.

These contributions (from an approximative analysis of the *Angling* department of the "Bibliotheca Piscatoria"), would appear to be as follows: America, fifty-eight works; Germany, one hundred and seventy-six; France, one hundred and twenty; Italy, thirty-six; Holland, twenty; Spain, five; the northern nations, nine; China, one; Russia, one; and the classical writers, eleven; while the United Kingdom, for its quota, yields nine hundred and twenty-nine, thus proving (if proof were needed) how far more deeply than elsewhere both the sport and its literature have taken root among us.

Bagster's Second Edition, 1815.[1]

To return to the "Compleat Angler," we have now to take note of Bagster's second edition, issued in 1815, and printed in two sizes, demy octavo and royal octavo.

The editorship, on this occasion, was confided to Mr. Henry Ellis, of the British Museum, and whom we have just cited as the compiler of the first printed list of angling-books. His additions to the rapidly accumulating body of notes are mainly bibliographical and biographical, and require no special comment at our hands.

A fresh series of plates of fish was given with this reprint, and they are, in our opinion, superior to those of 1808. A portrait of Walton, from the picture by Housman, was also added.

Great is our leaning, we confess, to this edition, which was printed in the village of Broxbourne, by the River Lea, and in the very footprints of old Izaak. The river itself meanders

[1] "The Complete Angler, or Contemplative Man's Recreation: being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing. In Two Parts. With the Lives of the Authors, and Notes Historical, Supplementary, and Explanatory. By Sir John Hawkins, Knt., and the present Editor. London, Printed for Samuel Bagster, in the Strand, by R. Watts, at Broxbourne, on the River Lea, Herts, 1815." 8°.

Collation: portrait; facsimile (of original) title; pp. 514, xx. (index), and 50 plates. The "present Editor" was Mr. Henry Ellis, of the British Museum. Published at 1*l.* 4*s.*, and in royal 8°, 2*l.* 2*s.*

Valentine, 243, 13*s.*, large paper. Cotton, 171, 1*l.* 7*s.*, large paper. Haworth, 917, 15*s.*, large paper. Haslewood, with additional illustrations, 4*l.*, large paper, and with rare portrait by Bovi, &c., 6*l.* 10*s.* Stace, 11*s.* Walsh, 78, 11*s.*, large paper. Higgs, 51, 3*l.* 12*s.* Pickering, 15*s.*

down the opening page, and seated under a pollard-willow, by Lea-side, with this book on our knee, we drop, readily, into a reverie. We cease to read the page—we seem to *hear* the quiet monotone of the old man's voice, and are startled, presently, by the plashing of the water as he plays and lands his fish :

"Look you, there is a tryal of my skill! there is that very chub that I showed you, with the white spot on his tail."

And the broad-leaved water-flags flap to and fro, as the wind stirs them, and the swallow dips, and the dragon-fly rustles by, and from a neighbouring copse, a bird sets up a mellow, joyous trill, whereat the quiet undertone resumes :[1]

"Lo! there, the nightingale! another of our airy creatures, which breathes such sweet loud music out of her little instrumental throat, that it might make mankind to think miracles are not ceased. He that at midnight (when the very labourer sleeps securely) should hear (as I have very often) the clear airs, the sweet descants, the natural rising and falling, the doubling and redoubling of her voice, might well be lifted above earth and say, Lord, what musick hast Thou provided for the Saints in Heaven, when Thou affordest bad men such musick on earth?"

Pleasant, too, for its own sake, and dear to all anglers, is that pastoral, sedgy Lea. Pleasant always, as we see it mapped out in our memory of the long-gone years, with its broad reaches of pasture land on either side, outspread in the morning twilight, white with dew, and dappled with kine; here and there, in

[1] Speaking for Auceps.

the distance, a round-shouldered hill, or a clump of trees, tipped with a village spire—the gleaming of the river, broken, at intervals, with rustic bridges, and its banks girt with a thick belt of sedge, out of which the god Pan might have plucked reeds manifold for his piping. We have learnt that river by heart, in a double sense; it was the haunt of our boyhood, and we know every bend, and tumbling-bay, and pool in it. We could show you where that chub, with the white spot on his tail, was taken; we could lead you blindfold to the pool, where Piscator fishes out for Peter that opportune trout; and we could seat you (so unwavering are our illusions) under that very honeysuckle hedge, where master and pupil sat discoursing of holy Mr. Herbert, and reciting his quaint, curious verses, while the pattering of the spring shower died off among the leaves.

Many are the days since we trod those familiar paths, and many the waters we have fished since then. Now, all things are changed. Our feet brush the Ardennes heather as we hurry to our sport, and instead of the level lowlands, we have red, precipitous walls of rock, thick forests, and a tossing and foaming mountain river.[1] We fill our creel fuller than we eve

[1] Having done homage to our beloved Lea, we may, perhaps, be permitted to inscribe here a few lines in celebration of the stream described in the above passage :—

A Stream in Arden.

I sing a stream in Arden. It might be
The self-same stream to which our Shakespeare led
His melancholy Jacques, and eased his soul

filled it of yore, but we are faithful to the old love still, and were the choice given us, far rather would we be catching "logger-headed chub," in that Lea-water of our youth, than

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With contemplation,—for the feathery boughs
Of immemorial trees droop o'er its course,
And shed their pensive shadows on its sward.

On moorland levels, 'mid the purple heather
And golden gorse, my brooklet hath its birth,
It bubbles into life and song together,—
Crows, purls, and prattles to its reeds and ferns,
Then gambols down the dell, and frisks along,
Full of fair changes and fine fantasies,
And pretty breaks of temper,—now a pool,
Clear, calm, a mirror for the clouds and stars;—
Now a sharp shallow, rattling o'er the rocks,—
Now fairy cascades, petulant with foam,—
And now a stream, careering strong and steady,
As with a foretaste of the open seas.

The pastures love my brook and press it close
With velvet cincture, and the enamoured hills,
Though clov'n to the chine to let it pass, and smit
As with a Parthian arrow, silver-barbed,
Toss their green tops with joy at sight of it,
And whisper a *non dolet* to the winds.

And I, the angler, love it well and croon
Its praises in spontaneous undertones,
What time I pace its paths at summer dawn,
Ere yet the morning star hath left the sky,
And all the world is young; or else, at eve,
My pastime o'er, where, through its leafy roof,
The sunset glory shimmers, and the trout
Dimple the violet water with their rings,—

the most speckled of trout, or silver-sided of salmon, in other, though immemorially famous streams.

Between the two foregoing Waltons, Bagster issued in 1810 a so-called facsimile of the edition of 1653. We say so-called, because, though the plates are in close imitation of their prototypes, and were engraved on silver, in conformity with the common credence on the subject, there is no attempt at identity in the general getting up of the work. A portrait of Walton, engraved by Scott, also from the picture by Housman, is prefixed.

Bagster's Facsimile, 1810.[1]

The stock of this edition shared the fate of that of 1808, and was partly consumed in the fire at Bagster's.

In 1822, Gosden, the sporting bookbinder, presented the world with his reprint of Walton, an octavo volume, with

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Oh! then old dreams beset me and I sink,
Silent, in some green hiding place, and hear
Dryad with Hamadryad hold discourse,
Naiad with Naiad, pagan dreams with dreams
Of later superstitions interfused,
Kelpy and Kobold, till the rose and pearl
Fade, languish—till a solemn hush descends
From starry heavens, and sudden, o'er the hills,
Rises, familiar, the full harvest moon.

[1] "The Compleat Angler, by Isaac Walton. London, Printed for S. Bagster, in the Strand. 1810." 8°.

Collation: pp. xviii. 246.

Valentine, 228, 4*s.* Milner, 162, 1*l.* 1*s.*, thick paper. Grace, 1076, 7*s.* Stace, 87, 5*s.* 6*d.* Lowndes, 723, 4*s.* 6*d.* Bindley, 14*s.* Cotton, 159, 5*s.* 6*d.* Walsh, 68, 4*s.* Pickering, 6*s.* Harward, 13*s.*

Gosden's Edition, 1822.[1]

Hawkins' notes and biographies, and no other innovations than a new set of plates, and a preface, not written, we presume, by Gosden himself, who, though an enthusiastic lover of angling literature, had by no means graduated in any university, if we may judge by the specimens of his composition on record.

The new plates are practical in their bearings, but scarcely in unison with the quaint character of the book. They are, in fact, anachronisms. They did triple duty, being offered for sale, in a separate shape, and employed to illustrate the reprint of Zouch's "Life of Walton," in 1823 and subsequently. They have now become plates of all work. They were accompanied by portraits of Walton and Cotton, in mezzotint, the former from Housman, the latter from Sir Peter Lely.

Gosden was a collector, as well as a trader; and there are few angling libraries, at the present day, that do not possess works adorned with one or other of his book-plates, and sometimes enriched, besides, with his very ungrammatical annotations.

The following year must be marked with a white stone, as a turning-point in the fortunes of the "Compleat Angler."

The work had held a high place, hitherto, in the esteem of

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[1] "The Complete Angler, or Contemplative Man's Recreation; being a Discourse on Rivers, Fish-Ponds, Fish, and Fishing. In Two Parts. With the Lives of the Authors, and Notes Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. London, Printed for James Smith, 163, Strand. 1822." 8°.

Collation: frontispiece, pp. lx. 383; 15 plates. The plates have been re-engraved. Some copies have portrait only and no plates.

Taylieure, 243, 5*s*. Cotton, 177, 2*l*. 5*s*. Milner, 161, 2*l*. 16*s*. Haslewood, additional illustrations, 1*l*. Grace, 1080, 2*l*. 12*s*. 6*d*. Walsh, 79, 1*l*. 7*s*.

the judicious and discerning, but was destined, through the publication, in 1823, of Major's first edition, to attain to a wider range of circulation, and a greatly increased popularity. Dazzled as our eyes are with the splendour of subsequent typographical successes, we may wonder at the amount of admiration excited, sixty years ago, by this pretty book, which was looked upon as a marvel in its kind, pointed out as such on the shelves of libraries, or passed from hand to hand, amidst the encomiums of delighted connoisseurs. And a pretty book it is, even now; the old drawings by Wale, "greatly heightened in the effect by the pencil of Mr. Frederick Nash," having been engraved for it, in more finished style, by Cook and Pye, the woodcuts of fish skilfully executed, and the editing performed by a practised and competent hand.[2]

Major's First Edition, 1823.[1]

Unfortunately its publisher, not content with these advantages, thought it incumbent on him to add an "Introductory Essay,"

[1] "The Complete Angler of Izaak Walton and Charles Cotton: extensively embellished with Engravings on Copper and Wood, from original Paintings and Drawings, by first-rate Artists. To which are added, an Introductory Essay; the Linnæan Arrangement of the various River-Fish delineated in the Work; and Illustrative Notes. London: John Major, Fleet-Street, adjoining Serjeants'-Inn. MDCCCXXIII."

Collation: frontispiece, pp. lx. 411, 14 plates, and 77 woodcuts. Price 18*s.*, or large paper, 1*l.* 12*s.*

Taylieure, 244, 1*l.* 1*s.*, large paper. Valentine, 246, 10*s.* Cotton, 173-4, 8*s.*, and 2*l.* 14*s.*, large paper. Prince, 135, 1*l.* 8*s.* Haslewood, duplicate proofs, 3*l.* 15*s.* Stace, 90, 1*l.* 4*s.*. Lowndes, 725, 19*s.* Walsh, 80, 1*l.* 12*s.*, large paper. Higgs, 54, 2*l.* 19*s.* Brockett, 2*l.* 9*s.* Utterson, with "Zouch's Life of Walton," 2*l.* 7*s.*

[2] That of Mr. R. Thomson, Author of the "Chronicles of London Bridge," 1827.

from his own pen, the effect of which is to mar the unity of the work. The writer, though worthy and inoffensive, was vain, vulgar, and silly, and his essay is precisely what we should expect from a shopkeeper turned man of letters, for the nonce. It is, in fact, a farrago of twaddle, from end to end. In one passage, he attempts to gloss over Walton's humble position in early life, and establish a claim for consideration, not so much on his own intrinsic merits, as on the ground of his high relations and fine acquaintances; a piece of snobbishness, which draws down on him the justly indignant rebuke of Dr. Bethune:

"Impertinent is not a word strong enough to characterise such an attempt to put honest Izaak's worth on another footing than his own pious virtue and unaffected talent. If the simple-minded angler and writer of plain, artless English could rise from his grave, not all his meekness, nor even Major's beautiful edition, could prevent him from giving the man a fillip for thus putting tawdry on his decent garments. Especially is such a folly out of place in a preface to the 'Complete Angler,' throughout which the humble author, unspoiled by association with learned, dignified clergymen and others who had heaped praises on him, represents himself as a foot-traveller content with a wayside inn . . . nay, ready to share his bed with the companion of his walks by the river side. Cotton was a gentleman, and put his collocutors on horseback; Sir Humphry Davy invites his friends to go an angling in a light carriage with him, as befitted a knighted philosopher; let it be our comfort to know that good father Walton was the ready friend of the angler who goes afoot. Gentleman he was by orthography and spirit, but gentleman in any other sense, he cared not to be. As he himself says, 'I

would rather prove myself a gentleman by being learned and humble, valiant and inoffensive, virtuous and communicable, than by any fond ostentation of riches, or, wanting those virtues myself, boast that these were in my ancestors. And yet I grant that where a noble and an ancient descent and such virtues meet in any man, it is a double dignification of that person.' We should not like him more—we could not like him less,—if he had had 'all the blood of all the Howards.'"[1]

The above castigation is not a whit too severe, and we marvel that no contemporary critic was found to punish with the knout this wretched Essay, which is not only fawning and servile in its tone throughout, but has a click of the counter, besides, that is especially distasteful.[2]

[1] "The Complete Angler." New York, 1847, pp. lv.-vii. of the "Bibliographical Preface."

[2] To the edition of 1844, Major adds certain notes, which we quote here that our readers may have the measure of the man's fatuity.

"On the appearance of the first Edition in 1823, Mr. D'Israeli, who somewhere speaks of the Doric sweetness of Izaak Walton, observed to me—'One often sees a pretty book which is interesting to a *particular class;* but you have hit on a work that *pleases everybody!*' And Mr. Alexander Chalmers was pleased to say that I had given quite a new tone to the subject, and had 'Waltonized the land!'

"For my own part I can only say that I had long been asking myself in the language of Abraham Cowley, 'What shall I do to be for ever known?' And my good Genius whispered, 'Give your days and nights to *emblazon* the worth of Izaak Walton.'"

It is to be regretted that this good Genius did not, at the same time, point a prospective veto in the direction of the Introductory Essay.

In another note he says: "The bantling is, in truth, my own, but its sponsors are innumerable; one kind patron, a gentleman of fortune, used to say to his friends, 'You *must* have *this* edition, for *I* have a share in it!' And a total stranger once assured me that he had bestowed no less than six guineas on the binding of the work, as a specimen of the skill of Charles Lewis!"

Between this edition and Major's second, we may cite on the authority of the "London Catalogue, 1815—1832," a reprint, published (London) by Maunder. The catalogue describes it as foolscap 8vo, and gives the price 6*s*. All our attempts to obtain a copy have proved abortive.

Reprint by Maunder, 1824.

So great was the success of Major's publication, that a fresh issue was called for in the following year, and a new set of plates, still from Wale, given with it.[2] It was distinguished also by a copy of verses from the pen of the editor, which were very properly suppressed in the fourth edition. Like its predecessor, it was printed in two sizes, crown octavo and royal octavo, and in the latter form the engravings were proof impressions. Both these books have maintained their place in public estimation, although far surpassed by the reprint of 1844.

Major's Second Edition, 1824.[1]

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[1] "The Complete Angler of Izaak Walton and Charles Cotton: . . . and illustrative Notes. Second Edition. London, John Major. 1824." 8°. Collation: pp. lviii. 416; with 77 woodcuts and 14 copper plates, the latter re-engraved by W. R. Smith from Wale and Nash. A copy of verses from the pen of the editor, afterwards suppressed, distinguishes this edition, which was printed in small and large octavo, the engravings in the latter form being proof impressions. These volumes were received with enthusiasm at the time of publication, and have maintained their place in public estimation, although far surpassed by the reprint of 1844.

Cotton, 175-6, 2*l*. 9*s*., and 1*l*. 1*s*. Lowndes, 726, 6*s*. 6*d*. Walsh, 81, (soiled) 14*s*.

[2] The old plates "*rebit*," says Bohn's Lowndes (1864), but a difference of size, and other variations, negative this statement. The new ones were engraved by W. R. Smith.

Dove's Edition, 1825.[1]

We shall now have to chronicle, *currente calamo*, and without close analysis, several consecutive editions. A revival of Hawkins, in small 12mo, with portraits of the authors, printed by Dove, 1825.

Whittingham's Edition, 1824 and 1826.[2]

Another, prettily printed by Whittingham, 2 vols., 24mo, in 1824, and again in 1826. This is also a verbatim reprint of Hawkins, 1797.

Cole's Edition, n. d.[3]

An edition in 12mo (no date, *circa* 1828), published by Cole. It has indifferent portraits of Walton and Cotton, and brief original biographies.

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[1] "The Complete Angler; or, Contemplative Man's Recreation. Being a Discourse on Rivers, Fish-ponds, Fish, and Fishing. By I. Walton and C. Cotton. With the Lives of the Authors; and Notes, Historical, Critical, and Explanatory. By Sir John Hawkins, Knt. London, Printed for the Proprietors [of the English Classics] by J. F. Dove. 1825." 12°.

Collation: portrait, engraved title, pp. 420, 4 plates of fish from well-engraved blocks now in the Denison collection. These blocks, eighteen in number, are believed to be the work of Thomas Bewick. They came from the collection of Mr. E. B. Jupp, sold at Christie's in February, 1878. A few (50) prints on India paper were taken with this title: "Woodcuts of British Fishes. Engraved by Thomas Bewick. London, Jas. Toovey. 1878." 8vo.

[2] "The Complete Angler of Izaak Walton and Charles Cotton. Chiswick: Printed by C. Whittingham, College House. Sold by Thomas Tegg, 73, Cheapside; R. Jennings, Poultry, London; and Richard Griffin and Co., Glasgow. 1824." Collation: I. frontispiece, pp. viii. 269; II. frontispiece, pp. iv. 284. Counts eights.

To the edition of 1826, some woodcuts of fish were added, and one or two vignettes, designed by W. Harvey, and engraved by S. Williams and others.

[3] "The Complete Angler; or, Contemplative Man's Recreation. By Isaac Walton and Charles Cotton. Embellished with Portraits of the Authors, and Engravings of the River-fish described in the work. London: Printed for William Cole, 10, Newgate-street." Collation: pp. xx. 314, and two portraits.

Pickering's First Edition, 1825.[1]

Also, Pickering's first edition, in 32mo, 1825. With a frontispiece by Stothard, and an engraved title (both of which were enlarged for the edition of 1836), and abridged biographies.

Pickering's Second Edition, 1826.[2]

This was followed by Pickering's second edition, 1826, 16mo, with a portrait of Walton and an engraved title (dated 1827), with vignette (the milk-maid scene), also afterwards enlarged for the edition of 1836.

In the last three editions, the annotation is suppressed.

In 1833, we have Professor Rennie's first edition (12mo), which, though published under cover of a scientific name, has no great claim on our respect. Even as a naturalist, the editor has not corrected the errors of the original without stumbling. Thus, when Walton (page 193), speaks of the kingfisher's nest as a curious structure, "not to be made by the art of man," Rennie flippantly adds, "Walton here mistakes for a kingfisher's nest, the round crustaceous shell of the sea-urchin"!

Rennie's Editions,[3] 1833, 1834, 1834, 1835, 1836, 1836, 1844, 1846, 1847, 1847, 1848, 1849, 1849(?), 1851, 1857, 1857, 1858.

Owing, we presume, to the low price of the book, it has gained a certain currency, and no less than

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[1] "The Compleat Angler; or the Contemplative Man's Recreation. Two Parts. The First by Izaak Walton, The Second by Charles Cotton. London: William Pickering. MDCCCXXV." Collation: pp. xvi. 314, iv. (Notes and Index).

[2] "The Complete Angler . . . . London: William Pickering. MDCCCXXVI. Collation: portrait, engraved title, pp. xxv. 232; portrait, pp. 233-325, iv. (Index).

[3] "The Complete Angler; or, Contemplative Man's Recreation. Being a Discourse on Rivers, Fish-ponds, Fish, and Fishing. With Lives and Notes. By Sir John Hawkins, Knight. Edited by James Rennie, A.M., Professor of Zoology, King's College, London. Edinburgh: Published for the proprietors by W. and R. Chambers; London, W. Orr; Dublin, W. Curry, Jun., and Co. 1833." 8°.

sixteen reprints have been issued by different publishers, at the several dates given in the margin. As they were all identical with the first, the duty of revision and improvement never seeming to have presented itself to the professorial mind, we shall not deem it necessary to refer to them again. The Rennie

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Collation: portrait, pp. iv, 328, with engraved plate of music, views of Walton's house and of Amwell Hill, and cuts of fish, &c., in text.

"Walton and Cotton's Complete Angler; or, Contemplative Man's Recreation. [Remainder of title as in former edition.] London, Allan, Bell, and Co., Simpkin and Marshall; Edinburgh, Fraser and Co.; Dublin, W. Curry, Jun., and Co. 1834." This edition forms a volume of the "British Library" and is apparently the only one containing a list of illustrations at the end. It was printed at Edinburgh, as were also the five following editions, and from the stereotype plates used in the edition of 1833.

"The Complete Angler; or, Contemplative Man's Recreation. [Continuation of title as before.] A New Edition. London, Allan, Bell, and Co., and Simpkin and Marshall. 1834."

[Same title.] Edinburgh: Published by Fraser and Co.; Smith, Elder, and Co., Cornhill, London; W. Curry, Jun., and Co., Dublin. 1834."

[Same title, deleting "A New Edition."] "London: Thomas Tegg and Son, Cheapside; R. Griffin and Co., Glasgow; Tegg, Wise, and Co., Dublin. 1835."

[Same title.] "London: Allan, Bell, and Co. 1836."

Same title.] "Edinburgh: Fraser and Co.; London, H. Washbourne. 1836."

[Same title.] "Manchester, Samuel Johnson and Son. 1844." This is a paginary reprint of the Edinburgh editions, with the same illustrations from fresh plates, which are used in the nine editions that follow.

[Same title.] "Manchester, Samuel Johnson and Son. 1846."

[Same title.] "Dublin, W. Curry, Jun., and Co. 1847."

[Same title.] "Manchester: Printed and published by Thomas Johnson, Livesey Street. 1847."

[Same title.] "Liverpool, Thomas Johnson. 1848."

[Same title.] "London: John Johnson, 30, High Holborn; Thomas Johnson, 22, Livesey Street, Manchester. 1849."

[Same title.] "Manchester: printed and published by Thomas Johnson, Livesey Street. [1849?]"

reprints popularise Walton, but also vulgarise him—a fact we cannot readily condone.

In 1835 Major issued his third edition, but shorn of its ancient glories, the plates of all kinds being much worn and deteriorated. A portrait of Dr. Wharton, the "good man that dares do anything rather than tell an untruth," was its only new feature.

Major's Third Edition, 1835.[1]

Lewis's Major, 1839.[2] **Washbourne's Major, 1842.**[3]

A reprint of Major, by Lewis, appeared in 1839 (crown 8vo), and another, by Washbourne, in 1842.

[Same title.] "Manchester: printed and published by Thomas Johnson, Livesey Street. 1851."

[Same title.] "Manchester, Johnson. 1857."

[Same title.] "Halifax; Milner and Sowerby. 1857."

There are probably other editions of these stereotype reprints. The seventeen given above are all that we have actually seen. The collation of all, with the exception stated, is pp. iv. 328, and 3 lines of music, and views

[1] "The Complete Angler of Izaak Walton and Charles Cotton: extensively embellished with engravings on copper and wood, from original paintings and drawings, by first-rate artists. To which are added, an Introductory Essay; the Linnæan arrangement of the various river fish delineated in the work; and illustrative Notes. Third Edition. London, J. Major, Great Russell Street, Bloomsbury. Printed by W. Nicol, 51, Pall Mall. 1835." 8°.

A paginary reprint of Major's second edition (1824), with the 77 woodcuts and 15 copper plates.

[2] "The Complete Angler; or, the Contemplative Man's Recreation: being a Discourse of Rivers, Fish-ponds, Fish, and Fishing. By Izaak Walton and Charles Cotton. With Notes, Biographical and Explanatory, and the Lives of the Authors. London, L. A. Lewis, 125, Fleet Street. 1839." 8°. Collation: pp. xxvi. lxxii. 396. It contains 76 woodcuts and 15 copper plates.

[3] [Same title.] London: Henry Washbourne, Salisbury Square, Fleet Street. MDCCCXLII."

Collation: frontispiece, pp. iv. xciv. 396. Price of this and the foregoing, 12*s*.

In these the "Introductory Essay" was replaced by the old biographies of Walton and Cotton, by Hawkins.

In 1836 we do obeisance to Pickering's third edition, in which Walton's simple work puts on the purple of an unaccustomed sovereignty, and is scarcely to be recognised in its new and splendid investiture. The result of seven years' continuous labour, and of much patient research and fostering care on the part of its publisher, this edition requires, more than most, our mature and critical consideration.

Pickering's Third Edition, 1836.[1]

It is in two tall volumes, the form being imperial octavo. Paper and type, as might be expected from a publisher pre-eminent for the beauty of the books issued by him, are both admirable in their kind, and the title-page, as Mr. H. R. Francis rightly remarks, is of a perfection that might "trouble the ghosts of the Aldi."

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[1] "The Complete Angler; or the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-ponds, Fish, and Fishing, written by Izaak Walton; and Instructions how to angle for a Trout or Grayling in a clear stream, by Charles Cotton. With original Memoirs and Notes, by Sir Harris Nicolas, K.C.M.G. (Underneath, an adaptation of the Aldine mark, with "Aldi Discip. Anglvs.") London: William Pickering, 1836."

Collation: Vol. I. portrait, pp. xvi. ccxii. ii. portrait; engraved frontispiece (by Stothard): pp. 129; 130 blank. Vol. II. pp. iv. 131-436, xxxii. (Index), and list of plates.

Prince, 5*l.* 18*s.*, with 580 ancient and modern portraits, &c., 24*l.* 10*s.* Lowndes, 3*l.* 19*s.* Walsh, additional illustrations, 14*l.* 10*s.* Sotheby, 5*l.* 10*s.* Harwood, 5*l.* 7*s.* 6*d.* Bernal, with extra portraits and proof plates from Major's and Bagster's Editions, and from other works on Angling, 3 vols. elephant size, morocco, 40*l.*. Utterson, extra illustrations, 14*l.*

The illustrators are Stothard and Inskipp, the former being charged with the scenic plates and the views of the localities, and the latter, principally, with the fish. The engravers are Fox, Cooke, Richardson, and other eminent hands; and the editor, Sir Harris Nicolas, assisted by several competent authorities, whose names he designates in his Preface.

The biographies extend to two hundred and twelve pages. The notes are of a most elaborate character—all the variations in the first five editions, are indicated,—pedigrees of Walton, Cotton, and others are given, and a comprehensive index is added, extending to thirty-two pages.

Such are the materials that go to make up these very noticeable volumes, which were issued[1] at the patrician price of six guineas for ordinary impressions, and ten guineas for proofs.

The sentiment inspired by a cursory survey of them is, no doubt, one of admiration; but the after and more permanent impression results, we are pained to confess, in a sense of comparative failure. The book, sooth to say, is a pompous book, and with much that is overdone in it. We seek for our modest kingcups and pimpernels, and find them buried beneath a heap of learned and heterogeneous lumber. We turn the pages over with a feeling of disproportion, a perception of incongruity and unfitness. Inskipp's fish, indeed, with some exceptions, display all the force and freshness of nature; but Stothard's plates seem to us weak and futile, insignificant as regards the size

[1] In numbers, commencing 1835.

of the work in which they figure, and unworthy, alike, both of it and of the artist.

Stothard was probably selected for this task less for his eligibility than from the fact of his being the painter *à la mode* of the day. Of his graceful services as a book illustrator, we have a lively remembrance, but the "Compleat Angler" seems to have lain beyond his beat, his genius being of that Watteauish character that luxuriates more in Arcadian revels and the *fêtes champêtres* of conventional life than in the embodiment of the simple English pastoral. He was no angler, besides, and the fact betrays itself, as might be expected, in many minute but conclusive points. That his costumes, in these plates, are archæologically correct, in a general sense, we doubt not, but that they are correct in their application to the angler, we refuse to credit. All frill and frippery, Piscator and his associates are attired, as if for a stroll, snuff-box and cane in hand, among the scented exquisites of the Mall, rather than for rough encounter with brake and briar by the river side. Their faces, throughout, are weak and meaningless, and Piscator, in the salutation plate, were it not for the rod he carries, might be mistaken for a beggar, in easy circumstances, imploring an alms.

The views of the localities, also, fall short of the mark, for, though truthful and precise, they are flat and meagre in the execution, and have an awkward knack of sprawling across the page.

The biographies, on the other hand, present the reader with several new facts, are very conscientious and laborious, and leave but little in the way of *data* for any future gleaner in the same scanty field. But here, again, we have an editor

who is no angler, a deficiency that is painfully felt as we peruse these dryly written, matter-of-fact, unsympathetic pages, in which no semblance of colour or vitality is given to the lay figures they place before us. As raw material, parts of them (for there is much extraneous matter, and many points dilated on of infinitesimally small interest) may be usefully employed by some future biographer of Walton, who, we trust, will treat his subject from the piscatorial as well as the antiquarian and genealogical point of view, and pen his record, not in any dusky retreat of study—in air heavy with erudition,—but under the green leaves and by the gurgling water—at Broxbourne, for instance, or pleasant Amwell on the Hill.

This fine book, in a word, is over-dressed. It is Maudlin, the milkmaid, tricked out in a gown of brocade, with a mantle of cloth of gold. Pretty Maudlin were comelier far in her own artless attire, with a posy for sole adornment. But this is a sin to be judged gently and tenderly, springing, as it did, from over-love; Pickering's wish was to raise a worthy monument to Walton's fame, but, by a common error of judgment, he lost sight of the relation that should always exist in such a case between the memorial and the man, or his work, commemorated.

On Corydon's grave we plant flowers amongst the grass—

> "Purple narcissus, like the morning rays,
> Pale ganderglas and azure culverkays."[1]

[1] Dennys's "Secrets of Angling," 1613.

We do not crush it beneath a weight of marble magnificence, pedestals, with their votive urns, or a colossal genius with gilded tears.

Nevertheless, as this monument *has* been reared, let us accept it for what it is—one of the handsomest publications of modern times, an ornament to the angler's library, unique of its kind, and perhaps destined to remain so.

As for the huge amalgam of note upon note, and comment upon comment, we plead guilty, with no "peradventure" this time, to a heathenish longing for a sweeping and final clearance, such as would give us the "Compleat Angler," illustrated and annotated, if you will, but by the artist's pencil alone, and in which we should have Walton *solus*, not Walton baited and badgered by fifty learned professors, all catechising, criticising, and cavilling at him at once.

In 1837 we have, in "Tilt's Miniature Classical Library," a reprint of Walton's fifth edition and of Cotton's first, in two volumes, 32mo, with a note, on page xi., excusing the absence of annotation on the very sensible ground that it has "often only the effect of disturbing the tone of the more agreeable thoughts excited by the text."

Tilt, 1837.[1]

In 1841 an edition was published by I. J. Chidley, which is a re-issue of Cole's [of 1828]; and this was succeeded in its turn

[1] "The Complete Angler. By Izaac Walton and Charles Cotton. London: Charles Tilt, 86, Fleet-street; J. Menzies, Edinburgh; T. Wardle, Philadelphia. MDCCCXXXVII." Collation: Vol. I., frontispiece, pp. xi. 152; Vol. II. frontispiece, pp. iv. 149.

Chidley, 1841.[1]

by another minute reprint corresponding in size and text with Tilt's. This edition, of which the title-page is undated, appears to have been supplied to several booksellers, for we find copies bearing the name of Sherwood and Bowyer (dated on cover 1844, forming a volume of the "British Pocket Classics" or "Pocket English Classics"), and also of Lockwood and Co., Piper Brothers and Co., and Lippincott, Philadelphia. It was printed by Spottiswoode and Co.

Sherwood and others [1844.][2]

In 1844 appeared Major's fourth edition (the two by Lewis and Washbourne not having been published under his superintendence). It was printed, as before, in two sizes, crown and royal octavo. The obnoxious "Introductory Essay," aggravated by the absurd additions we have quoted, still sticks to the work, like a burr; but with this

Major's last Edition, 1844.[3]

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[1] "The Complete Angler; or, Contemplative Man's Recreation. By Isaak Walton and Charles Cotton. Embellished with portraits of the Authors, and engravings of the river-fish described in the work. London, I. J. Chidley. 1841." 8°. Collation: pp. xx. 314, 2 portraits. This is Cole's edition, with fresh title-page. The portrait of Walton bears the name of "W. Cole," while Cotton's is inscribed with that of "Hodgson and Co."

[2] "The Complete Angler; or, Contemplative Man's Recreation; being a Discourse on Rivers, Fish-ponds, Fish, and Fishing. By Izaak Walton and Charles Cotton. [Two parts.] London: Lockwood and Co." 32mo. Collation: pp. iv. 335; other copies, pp. vi. 335. A reduced facsimile of scroll precedes the title-page.

[3] "The Complete Angler; or, the Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. Fourth Edition. London: D. Bogue, Fleet-street; H. Wix, New Bridge Street. 1844." 8°.

Collation: pp. lx. 418; 12 steel engravings, nine of which were drawn by John Absolon and engraved by J. T. Willmore, A.R.A.; and 74 woodcuts in text.

remark our censure exhausts itself; in other respects the volume approaches more nearly to our ideal of an edition consistent in all its parts than any of its predecessors or successors.

Wale's designs, repeated *ad nauseam*, are here suppressed, and a new series, by Absolon, substituted, embodying the same subjects indeed, but conceived in no plagiaristic spirit. They are quaint, unaffected, and picturesque, and have the signal merit of seeming an emanation from and efflorescence of the book itself, rather than a set of artistic notions grafted upon it.[1] The difficulty of a capable and conscientious book-illustration is, in fact, great: renouncing his own individuality at the outset, the artist must make himself one with the author, must clothe himself with his genius, put on his moods, penetrate into the inner heart of his conceptions, and from thence transmute them, by the alchemy of his art, into form, colour, and expression. Without this identity between author and artist there may be the association of pictures with books, but no book-illustration, properly so called; and our readers do not require to be told that ninety-nine out of a hundred of the pretty picture-books of the day belong to the former and defective category.

The woodcuts of fish, in Major's new issue, give the varying tones and surfaces with great success; and the vignettes of scenery, by Creswick and others, leave far behind them those of former editions. Some of these, indeed, are so charming

[1] "The new designs by Absolon," says Major, "form the crown of my present efforts; nothing could exceed his zeal whilst they were on his easel; skilful anglers stood for the men, and fair and handsome ladies volunteered for the females; the result, I warmly anticipate, will come with a pleasing surprise upon the minds of the most affectionate admirers of our author," p. xxxix.

as to suggest the idea of a more extensive illustration of the "Compleat Angler," confined entirely to this department of art, which seems specially adapted for the adornment of books treating of country pursuits and pastimes, and which possesses a freshness, freedom, and artlessness that we seek for in vain from the more ambitious burin. Vignettes we possess by the Fosters and Creswicks of the day—sketches of sylvan scenery, in which we almost see the leaves lifted by the summer wind, and hear the plashing of the waterfall as it tumbles, all froth and foam, over the weir. Thus our bosky dells and dingles, our green English lanes, our silver-threaded brooks, our wood-openings, with their delicate tracery of boughs against a pale sky, and their intricate network of leaves and spray, are subjects that have passed of right into the hands of the artist in wood as their fitting interpreter. While, on the other hand, in cases demanding greater depth of tone and treatment—the savage austerity of bare rock and windy ravine, the ruggedness of immemorial forests, with their gaunt and blasted trunks, or the chaotic tumult of a sky blurred and blackened with tempest—a modern instance, in Gustave Doré's illustrations of Dante's "Inferno," proves that appeal may be made with equal success to the same school of engraving, a school that, from its recent development, seems destined to rule paramount over all others. Dr. Bethune says of this reprint: "Art could scarcely go further, and no more elegant volume could find place in a library."

The next addition to our rapidly lengthening list is the American reprint, published at New York in 1847, under the editorial auspices of Dr. G. W. Bethune. Could we admit the necessity of erudition in this case, we should be disposed

The American Editions, 1847,[1] 1848, 1852, 1859, and 1866.

to assign to Dr. Bethune's version a foremost rank in the annotated series.

The wisdom he brings to bear on his task is of the benevolent order, cordial, reverent, and sympathetic, and his criticism has nothing in common either with the flippant or the dry-as-dust school. For the lover of angling-books, and for the collector especially, there is no edition so useful as this. In his "Bibliographical Preface," the editor gives an extended *catalogue raisonné* of the earlier literature of the sport, and in the Appendix, we have his "Waltonian Library," or list of angling-books, including some three hundred works, besides many on ichthyology.[2] He gives us also an enlarged list of the

[1] "The Complete Angler; or, the Contemplative Man's Recreation, by Isaac Walton. And Instructions how to angle for a Trout or Grayling in a clear stream, by Charles Cotton. With copious Notes, for the most part original, a Bibliographical Preface, giving an Account of Fishing and Fishing Books, from the earliest Antiquity to the time of Walton, and a notice of Cotton and his writings by the American Editor [*i.e.* George W. Bethune, D.D.]. To which is added an Appendix including illustrative Ballads, Music, Papers on American Fishing, and the most complete Catalogue of Books on Angling, *etc.*, ever printed. Also, a general index to the whole work. New York, Wiley and Putnam. 1847." 8°.

Collation: Part I. pp. vi. cxii. 249; Part II. pp. 210. Some copies were in imperial octavo, with duplicate impressions of the plates.

[2] In Mr. J. Wynne's "Private Libraries of New York," we find the following mention of Dr. Bethune and his Angling Library:—

"During the darker seasons of the year, when forbidden the actual use of his rod, our friend has occupied himself with excursions through sale catalogues, fishing out from their dingy pages whatever tends to honour his favourite author and favourite art, so that his spoils now number nearly five hundred volumes of all sizes and dates. Pains have been taken to have, not only copies of the works included by the list, but also the several editions; and when it is of a work mentioned by Walton, an edition which the good old man himself may have seen. Thus the

authorities referred to by Walton; another of the books formerly belonging to him (and containing his autograph inscriptions), in the Cathedral Library of Salisbury; a third, of those which have been attributed to him; and a fourth, of the works of Cotton. These *addenda* are gathered, of course, from various known sources, but nowhere else do we find united so complete a body of angling-book statistics, and so large an accumulation of collateral data.

Of the getting-up of the volume, we cannot speak with praise. It is behind the time: the type, blunt and blotty, the illustrations (a few worn-out plates, borrowed from Major, 1844), a disgrace. Reprints of this edition appeared in 1848, 1852, 1859, and 1866, from the same stereotype plates.

Causton's Edition, 1851.[1]

In 1851, we have to notice an edition, in crown octavo, published by Henry Kent Causton, who, on the strength of his descent from the Richard and Henry Causton figuring as printers and publishers of Moses Browne's revival (1772), finds it incumbent on him to attempt a quixotic rehabilitation of Browne's editing, and

collection has all the editions of Walton, Cotton, and Venables in existence, and, with but few exceptions, all the works referred to by Walton, or which tend to illustrate his favourite rambles by the Lea or the Dove. Every scrap of Walton's writing, and every compliment paid to him, have been carefully gathered and garnered up, with prints and autographs, and some precious manuscripts. Nor does the department end here; but embraces most of the older and many of the modern writers on ichthyology and angling."

[1] "The Complete Angler; or, the Contemplative Man's Recreation. In Two Parts. By Isaac Walton and Charles Cotton. With a new Introduction and Notes; and embellished with 85 Engravings on Copper and Wood. London: Henry Kent Causton, 1851." 8°.

Collation: pp. lxviii. 418, and 15 plates including frontispiece.

even to perpetuate some of his "expurgations," and all his notes.

In a distracting-looking, but not ill-written "Introduction," he gives a summary of Walton's career, and examines the various and conflicting evidence brought to bear on the subject, dealing about him the while some heavy blows, especially in the direction of genealogical editors.

He perpetuates, also, we are sorry to say, Wale's series of drawings borrowed from Major, and which, in this their last stage of evaporation, look ghastly and impalpable as ghosts at noonday. Shabby in its externals, this book seems to have enjoyed but a neglected existence, and has already passed out of sight.

Two years later Messrs. Ingram and Cooke present us, in their "Illustrated Library," with the "Complete Angler," edited by "Ephemera" (Fitzgibbon), of "Bell's Life," who grafts on it, in notes and appendices, his own system of the practice of the sport as expounded more fully in his "Hand-Book of Angling." This edition, on

"Ephemera's" Editions, 1853,[1] 1854,[2] and 1859.[3]

[1] "The Complete Angler. By Izaak Walton and Charles Cotton. [Woodcut.] New Edition. Edited by 'Ephemera' of 'Bell's Life in London' [*i.e.* Edward Fitzgibbon.] London: Ingram, Cooke, and Co. 1853." 8°.

Collation: frontispiece, pp. xiv., facsimile title-page, pp. 326, and 3 plates. A pretty and useful edition. A volume of "The Illustrated Library."

[2] "The Complete Angler. By Izaak Walton and Charles Cotton. [Woodcut.] Edited by 'Ephemera.' Second Edition. London: Nathaniel Cooke. 1854." 8°.

Collation: frontispiece, pp. xiv., 309, and 2 leaves with explanations of plates.

[3] "The Complete Angler. By Izaak Walton and Charles Cotton. [Woodcut.] Edited by 'Ephemera,' of 'Bell's Life in London.' London: Routledge. 1859." 8°.

practical, working grounds, deserves commendation. It is adorned with some sketchy woodcuts and plates of fish and flies. A fresh issue was called for in 1854, and a third published by Messrs. Routledge and Co. in 1859. The two latter issues, however, are but paginary reprints.

Turning the various versions over in his mind, Mr. Edward Jesse, in 1856, considered himself called upon to add yet another to the number, and into this he "shoots," to use a carter's phrase, a heap of his own notes, on the top of the already vast accumulation. At this stage of the proceeding we have to stand a-tiptoe to see Walton at all. Mr. Jesse was known as a man of amiable manners, some knowledge of natural history, and a very elastic credulity, and we say grace over his notes . . . but partake not.

Jesse's Editions, 1856, 1870, and 1876.[1]

Mr. Bohn, on the other hand, as publisher of the work, drives into it *vi et armis*, "neck and crop," and in other forcible fashions, an indiscriminate swarm of woodcuts, line-engravings, &c., recruited from various sources, and making up a

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Collation: front., engraved title, pp. 313, and 3 leaves with explanations of plates, and a register; four plates and cuts in text. The plate of fish does not reappear, the cuts being inserted in the text.

[1] "The Complete Angler; or, the Contemplative Man's Recreation, of Isaac Walton and Charles Cotton. With Lives of the Authors, and variorum Notes, Historical and Practical. Edited by Edward Jesse, Esq. To which are added papers on Fishing-Tackle, Fishing Stations, &c. By Henry G. Bohn. London: Henry G. Bohn, York Street, Covent Garden. MDCCCLVI."

Collation: front., pp. xxi. 496, and one leaf with list of fishing-tackle makers. There are 203 woodcuts and 26 engravings, drawn from various sources. Some copies are without the steel engravings. The unsold copies were re-issued with a new title-page in 1861.

patchwork of illustration to keep in countenance the patchwork of notes. Reading the "Compleat Angler" under such circumstances can only be compared to the study of "Bradshaw," in its effect on the brain. A re-issue of this edition took place in 1870 (the form the same), and another in 1876.

Groombridge's Edition, 1858.[1]

In 1858 we have Groombridge's miniature reprint, in two volumes, which is apparently a re-issue of Tilt's edition (1837), and acceptable on the same grounds, namely, the absence of all tags and tassels, and the merit of a plain and unperplexed text; while, in the following year, we are startled by a German translation (published at Hamburg) of "Ephemera's" edition, in which we find the translator apologising to his readers for old Izaak's lengthiness, wordiness, and heaviness. He professes to esteem the work, indeed, but in a professional sense alone, and this narrowness of appreciation gives us the measure of his capability. It is the only complete translation of "The Complete Angler" into a foreign tongue with which we are acquainted.

German Translation, 1859.[2]

In France, Walton has met with even less recognition; the only translation that we have encountered (and that a very garbled and unfaithful one) of some brief portions of his dialogue, appears in "Le Pecheur à la Mouche Artificielle," by

[1] "London: Groombridge and Sons, Paternoster Row, 1858." 301 pages. 24°. This is a reprint of Tilt's edition of 1837.

[2] "Der Vollkommene Angler von Isaac Walton und Charles Cotton, herausgegeben von Ephemera, übersetzt von J. Schumacher. Hamburg: P. Salomon and Co. 1859." 8°.

Collation: pp. xii. 308, and 10 plates of fish and flies.

Charles de Massas, and is contributed to that publication by a certain "Alfred d'Angleville," who accompanies it with the collateral assurance that Walton's work is quite unworthy of French readers, and will be very properly replaced by de Massas' own performances.

And this is the place to state—and to state broadly—how little respect we entertain for French angling literature, in general, one or two of the elder and sincerer works[1] excepted. It is antagonistic to our English ideal, rides rough-shod over Waltonianism, in all its forms, and is invariably condescending, patronising, and semi-satirical in its discussion of the sport. In fact, no Frenchman really believes in angling, or alludes to it without *persiflage*. He discourses of the art, *ex cathedrâ*, but always under a swarm of metaphors, that buzz, like gnats, and mask the meagreness of his thesis. His rod, he pickles for the user; his float bobs up and down on the points of an antithesis; with his hook he catches more *calembours* than carp, and his bait serves for similes, that sound like sneers. Shut out, by his organisation, from the true delights of angling, his books reflect the deficiency. Never, in turning their pages, do you catch the nightingale's trill, or sniff the new-mown hay. We have said of Walton's book that it will keep its place in our literature, as long

[1] Such as the "Ruses Innocentes," by one Fortin (1660). In this work we find the angler's craft lurking under the monk's cowl. Fortin was a monk of Grandmont, who styled himself, quaintly, "Le Solitaire Inventif." "Les Ruses" is the earliest substantive French work on the sport, and is the foundation of most subsequent treatises in that country, up to the end of the eighteenth century. Liger, the Gallic Gervase Markham, borrowed freely from this source in his "Amusemens de la Campagne," and like his prototype, on more occasions than one, forgot to acknowledge his obligation.

as the whitethorn blossoms in the hedge-rows, and the lark carols in the cloud. No such compliment, we fancy, will ever be paid to any French book on the sport.

Re-issues of Pickering (1836) in 1860[1] and 1875.[2]

In 1860, we have to notice Messrs. Nattali and Bond's re-issue of Pickering's edition of 1836, in two volumes, imperial octavo, at a reduced price, and with sundry other reductions consequent thereupon; inferior paper, for instance, worn plates, and a general decadence of style. A third reprint appeared in 1875.

The text remains unaltered, even one or two notable blunders being left uncorrected.

In 1863, we register a pocket edition by Messrs. Bell and Daldy; the simple text alone, but praiseworthy for its faithfulness and the beauty of its typography. It was re-issued

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[1] "The Complete Angler; or, the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-Ponds, Fish, and Fishing. Written by Izaak Walton. And Instructions how to Angle for a Trout or Grayling in a Clear Stream. By Charles Cotton. With Original Memoirs and Notes by Sir Harris Nicolas. Second Edition. 2 vols. London: Nattali and Bond. 1860." 8vo.

Collation: Vol. I. portrait, pp. xvi. ccxii. iv.; portrait; engraved frontispiece; pp. 129. Vol. II. pp. iv. 131-436, xxxii. (Index). Pedigrees of Ken and Chalkhill are for the first time added to this edition.

[2] "The Complete Angler; or, the Contemplative Man's Recreation. Being a Discourse of Rivers, Fish-Ponds, Fish, and Fishing. Written by Izaak Walton. And Instructions how to Angle for a Trout or Grayling in a Clear Stream. By Charles Cotton. With Original Memoirs and Notes by Sir Harris Nicolas, K.C.M.G., and Sixty Illustrations from Designs by Stothard and Inskipp. London: Chatto and Windus. 1875." 8vo.

Collation: pp. ccv. half-title, pp. 320. The third reprint, on thinner paper, and with well-worn illustrations, of Pickering's edition of 1836. The illustrations are all printed on separate leaves.

in the following year on a somewhat larger paper, as a volume of the "Elzevir Series"; and again in 1866, with the imprint, "Boston: Ticknor and Fields," also in 1875 with that of "George Bell and Son, London."

Bell and Daldy's, 1863,[1] 1864,[2] 1865,[1] 1866, 1875.

The American reproduction of the Major of 1844 here claims insertion. The woodcuts were re-engraved for this edition, and are held to be finer than those employed in the English issue. The steel engravings are from the original plates. There are twelve of the latter, and seventy-four of the former. Only a hundred copies were taken. A further reprint on a larger scale took place in the following year.

American reprints of Major [1844], 1866,[3] 1867.[4]

In 1869, a reprint of the first edition was issued by Mr.

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[1] "The Complete Angler. By Izaak Walton and Charles Cotton. London: Bell and Daldy, and Sampson Low and Co. 1863." 16mo.; also 1865.

Collation: pp. xvi. 304, with portrait of Walton, after Housman, as a frontispiece; and of Cotton, after Sir P. Lely, before Part II.

A reprint without note or comment. Finely printed at the Chiswick Press. One of "Bell and Daldy's Pocket Volumes."

[2] "The Complete Angler. By Izaak Walton and Charles Cotton. London: Bell and Daldy. 1864." 8vo.

The same as the preceding, on a little larger paper. A volume of the "Elzevir" Series."

[3] "The Complete Angler; or, the Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. Boston: Little, Brown, and Co. [Cambridge printed], 1866." 8vo.

Collation: pp. xiv. 445.

[4] "The Complete Angler; or, the Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Boston: Little, Brown, and Co. [Cambridge printed], 1867." 8vo.

A. Murray, 1869,[1] 1872.

Alexander Murray, without notes. Edited by the publisher. This was re-issued in 1872, with some "Notices of Walton."

Stock's facsimile, 1876,[2] 1877, [1880.]

In 1876 we have to enter Mr. E. Stock's facsimile. "To save all risk of departure from the exact form," it is stated in the preface, "the sharp, vigorous little cuts of fish, and the very tasteful title-page, have been re-produced by a photographic process which is simply infallible." We cannot, altogether, accept this view of the matter, for the process adopted has made illustrations look rough and ragged which have always been commended for their neat and delicate execution. We fear, also, that the "process" cannot be held accountable for the fact that, in the last line of the title-page, "Church-yard" of the original appears as "Churcheyard" in the photographic facsimile.

We must now hurry to a close, with a few summary notices, bringing our record up to the present date.

A reprint of "Ephemera's" edition requires no further

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[1] "The Compleat Angler; or, the Contemplative Man's Recreation. Being a Discourse of Fish and Fishing, not unworthy the perusal of most Anglers. London: Alex. Murray and Son. 1869." 8vo. Collation: pp. 106. A reprint of the first edition without notes, edited by A. Murray.

[2] "The Compleat Angler; or, the Contemplative Man's Recreation. By Izaak Walton. Being a facsimile reprint of the first edition, published in 1653. London: Elliot Stock. 1876." 8vo and 4to. Collation: pp. x. viii. 240. A reprint, with a short preface. Re-issued in 1877, and without date, in 1880, when six copies were printed on vellum.

"Ephemera's" Edition [1878].[1]

mention than to state that the publishers have issued other undated reprints of this edition, with no alterations save in the illustrations. They are unable to furnish any information respecting them, and we have failed to obtain copies.

In the same year we have an edition, by Messrs. Frederick Warne and Co. It forms one of the "Chandos Library." The smaller illustrations from Major's first edition are incorporated with it, and an appendix at the end of each chapter contains historical and general notes, and a practical essay on the sport.

Warne & Co. [1878].[2]

Ward and Lock's, 1878.[3]

George Bell & Sons', 1879.[4]

Also a paginary reprint of Alexander Murray and Son's edition of 1869 on better paper, and in the following year a re-issue of Bell and Daldy's edition of 1863.

In 1879 the *Fishing Gazette* gave a verbatim reprint of the

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[1] "The Complete Angler. By Izaak Walton and Charles Cotton. Edited by 'Ephemera.' London [printed] and New York: Routledge. 1878." 8vo.

Collation: frontispiece; pp. 313, and three leaves with explanation of plates and register; 2 plates.

[2] "The Complete Angler. By Izaak Walton and Charles Cotton. A New Illustrated Edition, with Notes by G. Christopher Davies, Author of 'The Swan and her Crew,' &c. London: Frederick Warne and Co. 1878." 8vo.

Collation: frontispiece, pp. xii. 467.

[3] "The Compleat Angler; or, the Contemplative Man's Recreation. Being a Discourse of Fish and Fishing, not unworthy the perusal of most Anglers. London: Ward, Lock, and Co. 1878." 8vo.

[4] "The Complete Angler. By Izaak Walton and Charles Cotton. London: G. Bell and Sons. 1879." 8vo.

A reprint of the edition of 1863.

first edition, made from Alexander Murray's edition of 1869, with the "Notices of Walton," from the edition of 1872. It appeared in the pages of the *Gazette*, vol. iii., Nos. 93—140.

The "Fishing Gazette," 1879.[1]

A re-issue of Dr. Bethune's edition appeared in New York in 1880. On this occasion the type has been reset, and Dr. Bethune's contributions to the work are presented, for the first time, in a worthy manner.

Bethune, 1880.[2]

This being our latest American entry, a few remarks on angling literature, among our transatlantic cousins, may not be misplaced. That it is still but a nascent literature with them is shown by our *Bibliotheca Piscatoria*, which, in 1861, registered but fourteen works, and in 1883, fifty-eight. In the interval, however, a greater enthusiasm has been shown on the subject, numerous angling-book collections have been formed, and as it is well known that American progress, unlike that of the older nations, is rapid and impulsive, we may safely predicate that within the next half century the United States will be running a neck-and-neck race with ourselves in all matters piscatorial.

Their most important contribution, hitherto, has been Dr. Bethune's Walton; Dr. Bethune, himself, being also one of the earliest collectors of angling-books, on a large scale, in his own

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[1] "The Compleat Angler; or, Contemplative Man's Recreation. 1653."

[2] "The Complete Angler; or, the Contemplative Man's Recreation. By Izaak Walton. And Instructions how to Angle for a Trout or Grayling in a Clear Stream. By Charles Cotton. With Copious Notes by the American Editor (Geo. W. Bethune, D.D.). New Edition, with some Additions and Corrections from the Editor's own copy. 2 vols. New York: John Wiley and Sons. 1880." 8vo.

country. Of his editing of the "Compleat Angler," we have expressed our appreciation in its proper place.

He was preceded, in 1830, by an anonymous author, whose work has become a rarity, even in its birthplace, while only one or two copies have found their way to our shores. It is entitled "An Authentic Historical Memoir of the Schuylkill Fishing Company, of the State of Schuylkill, from its establishment on that romantic stream, near Philadelphia, in the year 1732 to the present time. By a Member."[1] We lay no claims to literary value in relation to this tract, but as it has the signal merit of giving us an insight into what angling life in America was a century and a half ago, its interest must be great to all Waltonians. We have therefore not to excuse a brief digression on its behalf.

In that year of grace, 1732, Philadelphia was the centre of an infant colony, a colony struggling up, indeed, into strength and stability, but with a world of work on all hands, still left to be achieved, ere the rough, primitive forms of the settlement could be mellowed into order and harmony. Toil and turmoil must, therefore, have been the order of the day, and leisure and

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[1] "An Authentic Historical Memoir of the Shuylkill Fishing Company of the State in Schylkill. From its establishment on that romantic stream, near Philadelphia, in the year 1732 to the present time. By a Member [William Milner, Junr.].

'If you look to its *antiquity*, it is most ancient,—
If to its *dignity*, most honourable,—
If to its *jurisdiction*, it is most extensive.

Philadelphia: Judah Dobson. 1830."
Collation: pp. viii. 127, ii.

recreation mere occasional contingencies. From this point of view, it is nothing short of a marvel that, at the date just cited, certain contemplative citizens of the new capital did actually establish this fishing club, or company, and set it going, with a governor at its head, five assembly men, a treasurer, sheriff, eighteen associates, and the lugubrious appendage of a "coroner." What the functions of the latter were, we are at a loss to conceive. Several of the projectors of the club had come over with Penn from England, and had been fellow-workers with him in his colonial scheme; and it is but reasonable to suppose that an affectionate memory of the old land they had left for ever, and of happy youthful days spent, angle in hand, beside its lakes and water-courses, lay at the root of their proceeding. If so, they must have been met by many points of divergence. Instead of wending to their sport through the grassy English meadows of "auld lang syne," their path lay through the uncleared wilderness, which, at the period in question, overshadowed the very walls of the town, and from that centre stretched out west, north, and south, in limitless expansion. In place of speckled trout and silver grayling, they had to fill their creel with lumbering "cat-fish," or, at best, with "white perch."[1] And in lieu of partaking, when their sport was over, of smoking sirloin, or venison pastry, flanked with creamy ale, or sack-posset, they were regaled on "rock and gray squirrel," with a thin accompaniment of lemonade. "Punch and pipes," and occasionally a "barbacued pig," are the only English-sounding adjuncts of their repasts. It is but fair to add, however, that the club grew proud of their white perch

[1] It is the small white bass, or *Labrax pallidus* of De Kay.

in the course of time, and that some American anglers of the present day laud it above the trout.

Having obtained the grant of about an acre of land, on a wooded rise above the stream, they took possession of it, styled it magniloquently "The State in Schuylkill," and erected on it a wooden tenement (the "Castle") for their periodical meetings and festive gatherings. Here they are said to have passed a treaty with the chiefs of the Leni-Lenape, or Delaware Indians, who granted to them and their descendants for ever, the right and privilege to hunt the woods and fish the waters of the Schuylkill.

The early records of the company are, unfortunately, but few and incomplete. Pen-craft is not amongst the primal growths of a colony, and the mantle of our Izaak seems to have been far from falling on any one of the fraternity, and certainly not on him who, a century after its foundation, compiled the memoir in question. For we are compelled to avow of this "member," that though parcel facetious, parcel flowery, parcel bacchanalian, he is *passim* illiterate and feeble. His orthography halts, his syntax has a frequent analogy with that of "Shrewsbury Barker," cook and piscator, whom he refers to as "T. Barker, Esquire." This is a disappointing fact; for, in skilful hands, the theme might have been woven into a very charming chronicle, rich in quaint glimpses of early colonial life, and presenting the angler's sport to us in startling and unfamiliar aspects.

When the War of Independence broke out, several of the Schuylkill fishermen took up arms in the good cause, with honour to themselves and their association, but returned (such as were spared), when the strife was at an end, to their pensive pastime

and their beloved white perch with undiminished ardour. There must have been grand talks under the castle walnut-trees, in the long summer twilights, when these glorious absentees came back to their haunts, and unusual must have been the demand for "punch and pipes," while they fought their battles o'er again, for the benefit of their less favoured gossips. One need not be Fine-ear to catch, even now, the rattle of the assault, the thunder of the climax, and Schuylkill, murmuring in the pauses, amongst its rocks and rapids.

In the ninetieth year of its existence, our company had to draw its stakes and move further afield. A dam, built across the stream in their immediate neighbourhood, frustrated the sport by keeping the fish from their feeding grounds.

Another site having been selected, the castle was pulled to pieces, packed in a boat, and conveyed, with all the company's heirlooms and household gods,—its "mammoth punch-bowl,"—its "Mandarin hats,"—its "great pewter plates,"—"Governor Morris's frying-pan," and "the banner of the Stripes and Stars," to its new destination. There, foundations of stone were laid for it, and the "Hall of Congress" soon reared its head once more with renovated splendour. We say this from the Schuylkillian point of view; for a sketch of the building, figuring as a frontispiece, we took at first, we confess, to be a "little Bethel." A description, however, underneath, set us right. The carpenter who executed this wooden exodus received, we are told, a vote of thanks and the liberty of the State for a year.

It was in their new location, in 1825, that one of the most exciting incidents of their history occurred, in the shape of a visit from the famous General la Fayetté, then on a tour through the

provinces of America; while, in 1787, the company had received the still greater honour of a visit from General Washington, but no record of that interesting ceremony has been preserved.

It will have been seen from the foregoing, that sport in the Schuylkill possessed but little variety; cat-fish and white perch seem, indeed, to have formed the staple of it, though shad, sturgeon, and drum-fish were sometimes taken. The latter,[1] having been recommended as a substitute for "rock-fish," was experimented on by the company; but, though "richly dressed in the lobster style," it turned out "as tough as a drum-head," and was eschewed thenceforth. On a solitary occasion a trout was captured ("on a lay-out line, by Mr. Benjamin Scull") that measured fifteen inches. Mr. Scull was dubbed "the prince of fishermen" in consequence, and the event was marked with a white stone, that found no parallel.

Here our retrospection of this curious book may terminate. A hundred and fifty-one years, as we have said, have elapsed since the Association was founded; modern improvements have greatly altered the character of the river, blasted its rocks, changed its levels, and converted it, from a brawling impetuous torrent, into a purling and peaceable stream, but still the Schuylkill Company lives and prospers (Dr. Bethune is our sponsor for this assertion), and still above the woods rises the glittering vane of its Hall of Congress. Remembering, then, that this American Angling Association is the oldest in the world—that the Walton

[1] *Pogonias cromis.*

and Cotton Club is infantine compared with it—that, as its motto declares—

> "If we look to its antiquity, it is most ancient;
> If to its dignity, it is most honourable;"

we may well doff our hats to it, in a passing but reverent greeting, *Salve, Magister!*

Returning from this diversion into new fields and foreign pastures, a reprint of "Ephemera's" Walton in 1881, claims record.

"Ephemera," 1881.[1]

It forms a volume of the "Excelsior Series." All the woodcuts are, in this instance, printed with the text.

Lippincott's reprint of the 1844 Major [1881].[2]

This was followed by a re-issue of Major's edition of 1844. It is from the stereotype plates used for Messrs. Little, Brown and Co.'s edition, published in Boston, U.S.A., in 1866 and 1867. The woodcuts, which were (as we have stated) re-engraved in America, are printed on India paper and "laid down" in the text. The plates are also printed on India paper, and are very bright and clear. The "List of Embellishments," repeated from the original edition, only enumerates twelve steel engravings, but twelve

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[1] "The Complete Angler. By Izaak Walton and Charles Cotton. Edited by 'Ephemera.' London and New York: George Routledge and Sons. 1881." 8vo.

Collation: pp. 313. "Excelsior Series."

[2] "The Complete Angler; or, the Contemplative Man's Recreation. Of Izaak Walton and Charles Cotton. Edited by John Major. Philadelphia: Lippincott. [Other copies] London: Strahan and Co. (Limited), 34, Paternoster Row. [1881.]" 8vo.

Collation: pp. xv. 445.

others, by Creswick, Cooper, and others—all veterans in service—have been added. One hundred and fifty copies were printed for America, and one hundred for England.

Grigg's facsimile, 1882.[1]

In 1882 appeared another facsimile of the first edition, produced by a photographic process. At first sight this appears an excellent reproduction of the original, but on placing copies side by side we are compelled to qualify our approval. The clear open type of Walton's first edition is contracted in the facsimile, and on measuring the size of the pages we find them in all cases narrower and shorter. The book has also not escaped the danger to which all photographic reproductions are exposed while the plates are undergoing the "touching-up" process at the hands of a workman. The inverted *q*, of which mention has been made, has been invariably altered to *b* (see page 177, for instance, where the alteration has been thrice made), and the misprint ("observatiens") on the recto of A 8 has been corrected. It may also be pointed out that the last page has evidently not been photographed from the original type, but from a pen-and-ink copy.

Nimmo and Bain's reprint of the 1844 Major, 1883.[2]

The year 1883 has brought us still another reprint of Major's edition of 1844, with the woodcuts printed on China paper and "laid down" in the text. These show no signs of wear, and many of the impressions are brighter and clearer than in our own copy of the original edition. The admirable handling which they have received at

[1] "The Compleat Angler; or, the Contemplative Man's Recreation. 1653. [London: William Griggs. 1882.]" 8vo.

[2] "The Complete Angler; or, the Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. With Six Original Etchings

press is particularly noticeable in the skies. Absolon's plates are withdrawn, and in their place we have "six original etchings and two portraits." The etchings are not unpleasing, despite a certain foreign air which pervades them. The portraits are of unequal merit, but that of Walton is excellent. Finely printed on thick royal paper, the book is handsome, and if it be also cumbersome, the feature befits, we suppose, an *édition de luxe.* It does not displace the first edition in our affections, and we confess ourselves at a loss to perceive any adequate reason for its existence.

Here our task ends, the ultimate milestone on the long road of two hundred and thirty years being reached at last.

Through our casement, as we write these closing lines, streams cheerily (and with a shimmer of young leaves and buzzing of insect-wings) the May sunshine—that sunshine which of yore gladdened Piscator on his way, through the morning meadows, to his sport, and that broods, let us believe, with a softened radiance now, on his honoured grave in the gray fane of Winchester.

When shall we look upon his like again? Fishers have increased and fishing-books have multiplied, but where is the fisher blest with such a "heavenly memory" as our Izaak, and where is the fishing-book so rich in honour and renown as his? On royal and noble shelves—the brown overcoat unscorned by

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and Two Portraits. London: J. C. Nimmo and Bain, 14, King William Street, Strand, W.C. 1883."

Collation: pp. xv. 445, and 8 plates in duplicate, one copy being on Whatman and the other on Japan paper.

the purple and splendour of courtiers and dramatists and poets—there do we find you, O little book "of eighteen pence price." Shakespeare looks kindly on you; Bacon eyes you with a smile; Sir Philip Sidney and you are paired, in the pairing of pastorals; Elizabethan wisdom and Elizabethan quaintness and pathos own you for an equal. As Dr. Boteler said of the strawberry, "Doubtless God might have made a better berry, but doubtless God never did;" so do we say of your work—Doubtless a better angling-book there might have been, but such, doubtless, there never has been yet.

This for farewell. Do we feel a pressure, as it were, of hands—Piscator's, Venator's, Auceps'—with a *Vale* and *Benedicite?* Were we in Lea pastures, we should have no doubt. As it is, in our fancy, we behold those three immortals receding, melting into the May brightness, and we cry *Vale* and *Benedicite* in return.

That the future has still much of good and great in store for the "Compleat Angler" we nothing doubt, but for the present this must suffice, that, summing up the total of the ninety-four editions chronicled in these pages, we may say for the Father of Fishermen what he were too modest to say for himself could he return amongst us—

"Si monumentum requiris,
Circumspice!"

A last word—from a worthier pen than ours—that of Walton's contemporary, the poet of the "Enchiridion," quaint Francis Quarles:

"So may our step have music in it,
As it goes down the stair.'

Quarles *loquitur:*

"*No more a* Stranger *now: I lately past*
Thy curious Building; *call'd; but then my haste*
Deny'd me a full draught; I did but taste.

"*Thy* Wine *was rich and pleasing; did appeare*
No common grape: *My haste could not forbeare*
A second sippe; I hung a Garland *there:*

"*Past on my way; I lasht through thick and thinne,*
Dispatch'd my businesse, and return'd agen;
I call'd the second time; unhors'd, went in:

"*View'd every* Room; *each* Room *was beautifi'd*
With new Invention, *carv'd on every side,*
To please the common and the curious ey'd.

"*View'd every* Office; *every* Office *lay*
Like a rich Magazen; *and did bewray*
Thy Treasure, *open'd with thy* golden key:

"*View'd every* Orchyard; *every* Orchyard *did*
Appeare a Paradise *whose fruits were hid*
(*Perchance*) *with shadowing* Leaves, *but none forbid:*

"*View'd every* Plot; *spent some delightful houres*
In every Garden, *full of new-born* flowers,
Delicious banks *and delectable* bowers.

"*Thus having stepp'd and travell'd every* staire
Within, and tasted every fruit that's rare
Without; I made thy house *my* thorough-fare.

"*Then give me leave, rare* [Walton], (*as before*
I left a Garland *at thy* Gates) *once more*
To hang this Ivie *at thy* Postern-doore."

THE END.

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